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The Accidental Tourist—New Film, Old Team

American Cinematographer

Three Little Pigs—Remembering the Charm

U2 in Concert—Mammoth Production

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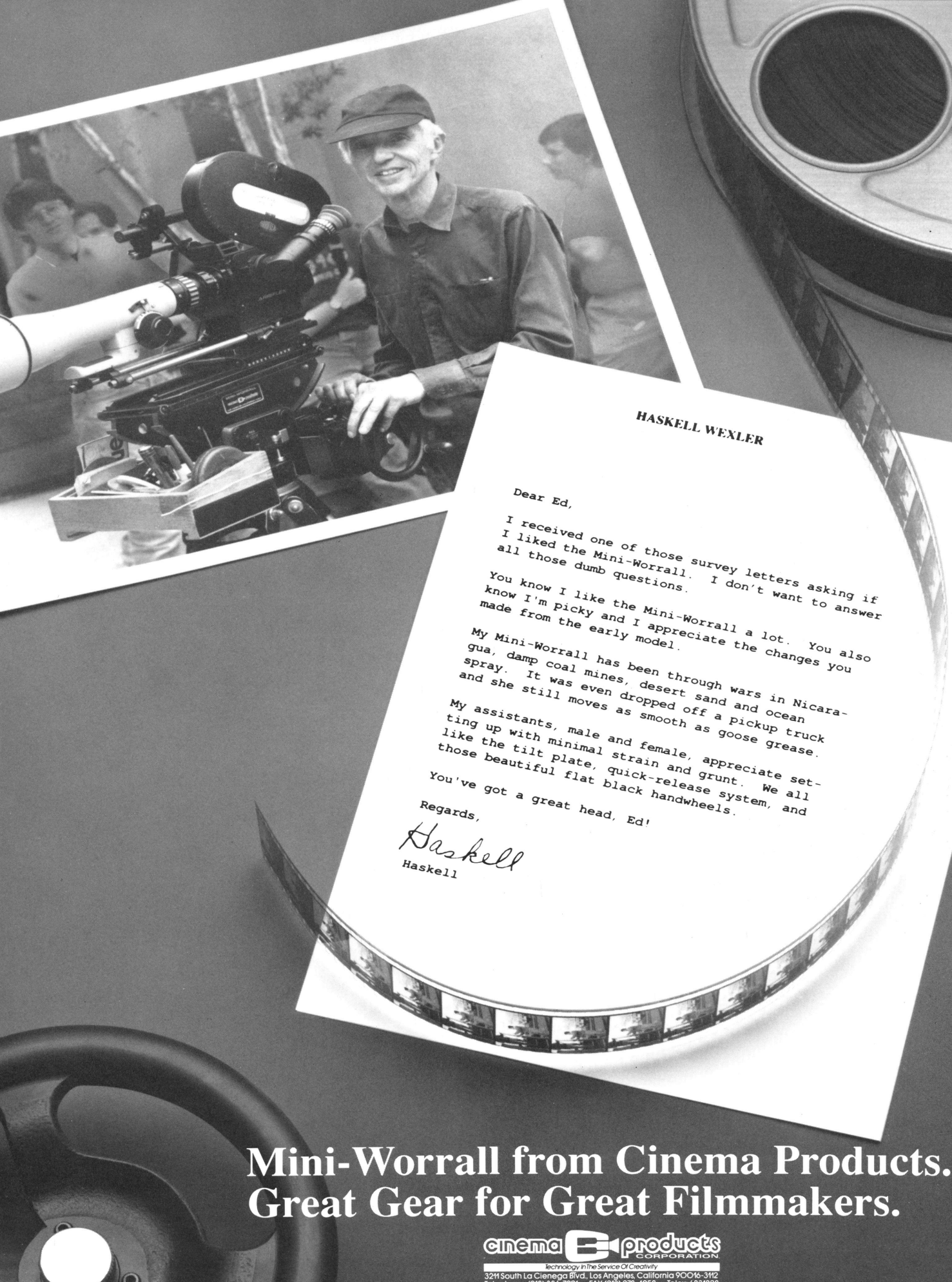
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Dear Ed,
I received one of those survey letters asking if I liked the Mini-Worrall. I don't want to answer all those dumb questions.
You know I like the Mini-Worrall a lot. You also know I'm picky and I appreciate the changes you made from the early model.
My Mini-Worrall has been through wars in Nicaragua, damp coal mines, desert sand and ocean spray. It was even dropped off a pickup truck and she still moves as smooth as goose grease.
My assistants, male and female, appreciate setting up with minimal strain and grunt. We all like the tilt plate, quick-release system, and those beautiful flat black handwheels.
You've got a great head, Ed!
Regards,
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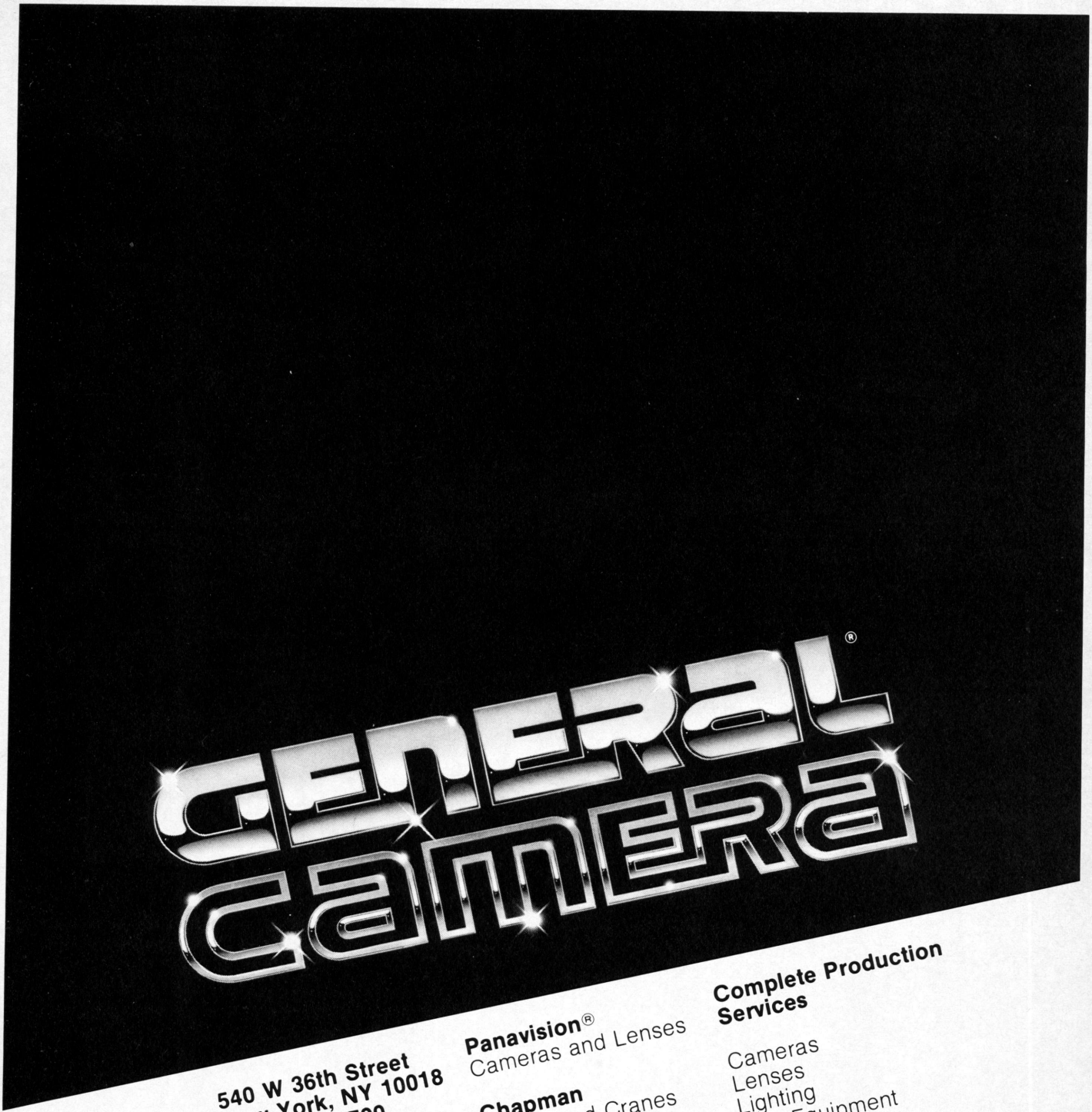

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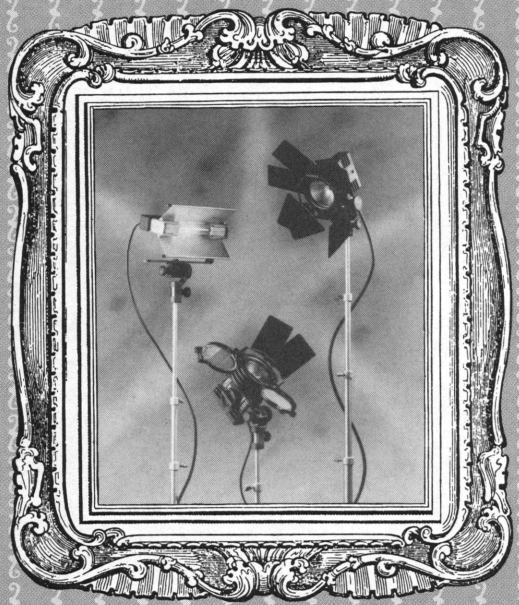

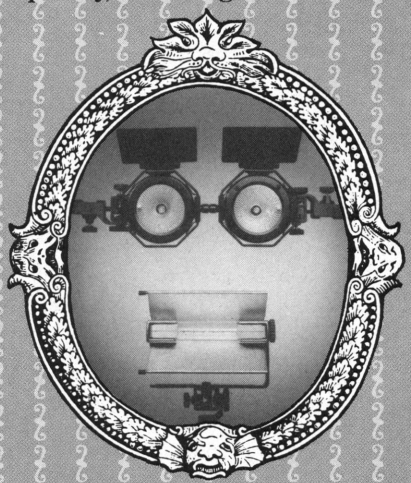

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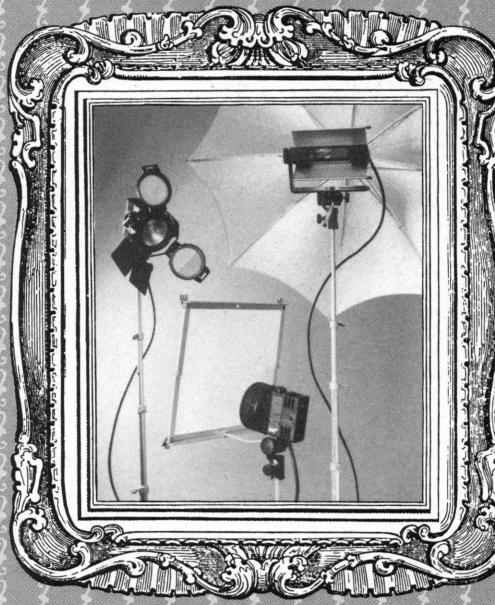

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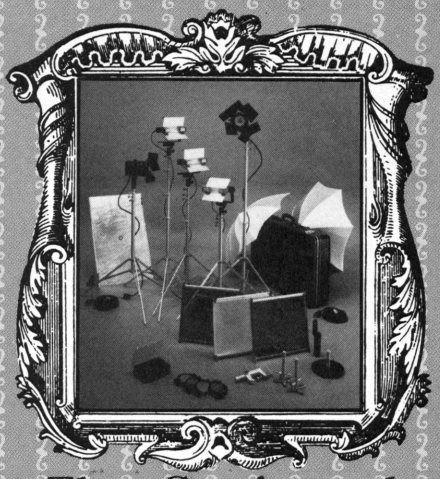

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The International Journal of Film and Video Production Techniques

November 1988 Vol. 69 No. 11

American Cinematographer

Features

28 ***Heathers* — Not Just Another Pretty Show**
Camera techniques reflect changes in mood

35 **Tiffen Notes 50th Anniversary**

38 ***Three Little Pigs* – Big Little Picture**
How a one-reeler made animated history

46 ***The Accidental Tourist* Is No Accident**
Novel to film translation challenges all

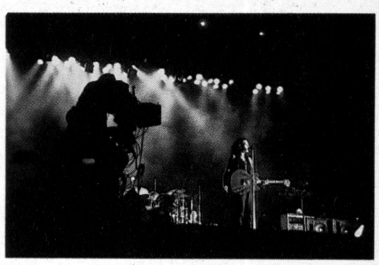
56 **Reflections V: Laszlo Kovacs, ASC**

60 ***Where the Hell's That Gold?!!?***
Television movie making on the run

66 ***U2: Rattle and Hum* — Cross Country Concert**
Rock 'n' roll photographic odyssey

75 ***Not Since Casanova* — Feature Debut**
Small scale shoots for high quality

78 **Complicated Effects for Television Spots**



Departments

10 **Letters**

12 **What's New**

24 **The Bookshelf**

85 **VideoGram**

86 **Classified Ads**

90 **Ad Index**

91 **From the Clubhouse**

92 **In Memoriam**

On Our Cover:
Scene from *The Accidental Tourist,* with William Hurt, Robert Gorman and "Edward" (Photo by Jurgen Vollmer)

Contributing Authors
Nora Lee
Marc Schiller
J.B. Kaufman
Benjamin Bergery
Brett Thompson

Dave Knox

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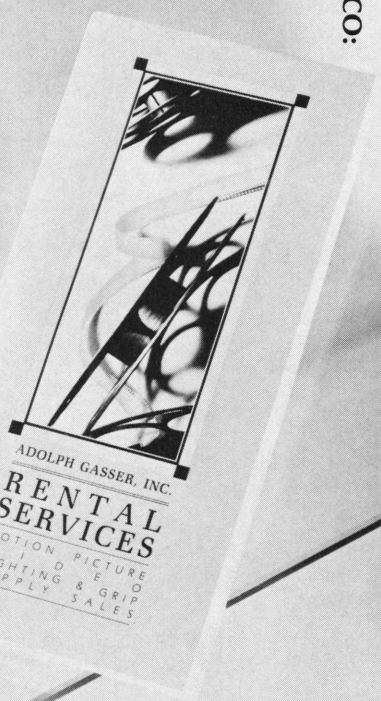

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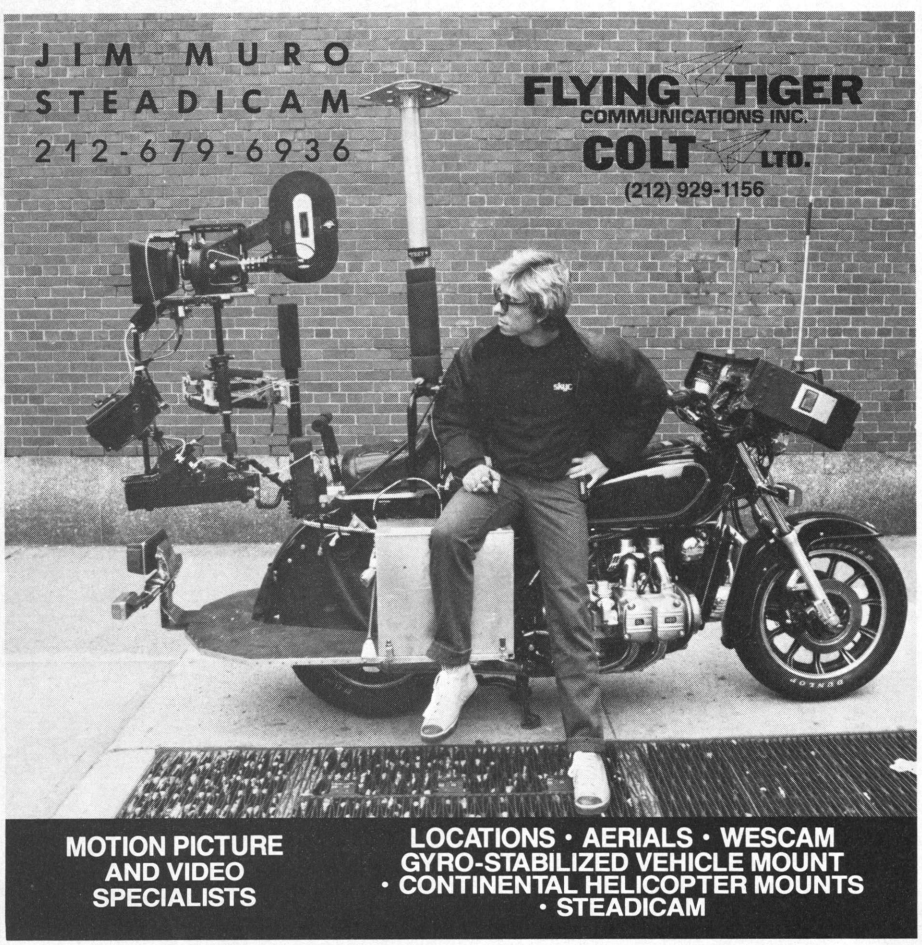

American Society of Cinematographers

The American Society of Cinematographers is not a labor union or a guild, but is an educational, cultural and professional organization. Membership is by invitation to those who are actively engaged as Directors of Photography and have demonstrated outstanding ability. Not all cinematographers can place the initials ASC after their names. ASC membership has become one of the highest honors that can be bestowed upon a professional cinematographer, a mark of prestige and distinction.

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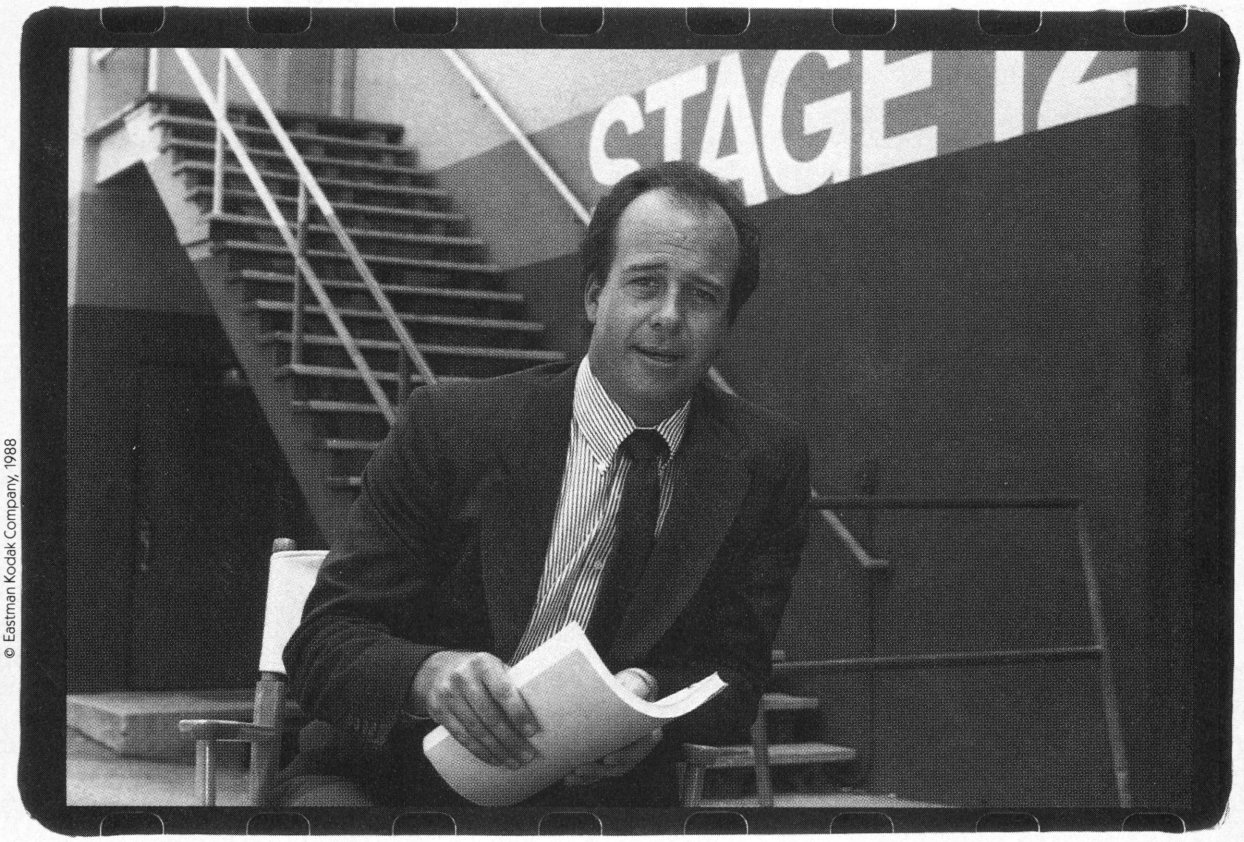

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on film:

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Jim Watters is senior vice president/post production, Universal City Studios, Inc.

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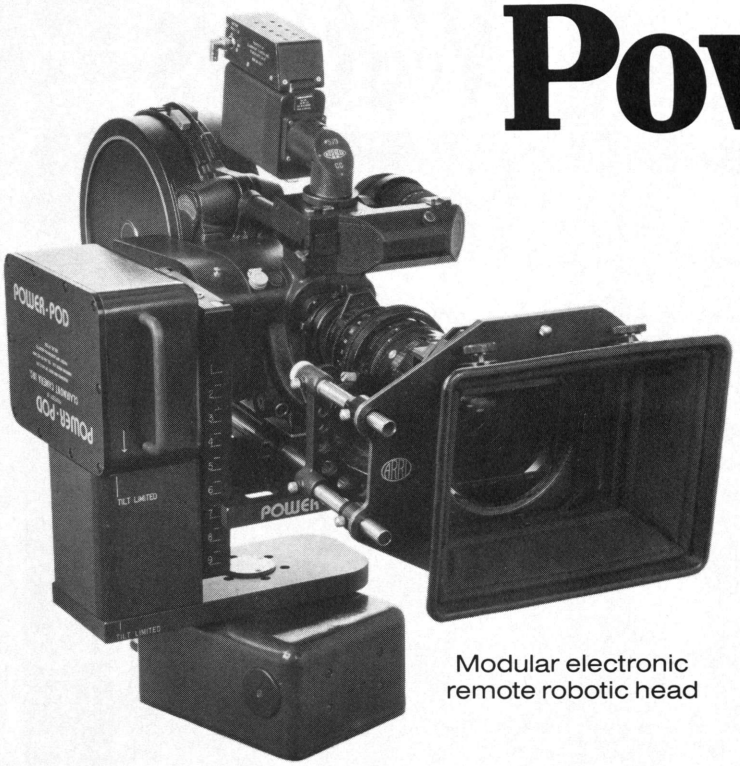
New at Clairmont: Power Pods



Modular electronic remote robotic head

They need no special 'operator.' You rent only the bits you need. Adjustable fluid-drag wheels have gearhead feel.

With an ARRI 35 Type 3 and its low-profile shoulder magazine on one of our Power Pods, you could fly the whole rig through a big car window.

With the same Power Pod and its two modular risers, you can mount a 35BL with 1000 foot mag and 5 to 1 zoom – *and* you can make 360 degree tilts. (Plus, of course, 360 degree pans.)

Compact two ways

The "car window" setup can be rigged two ways: Pod and camera can be 14½ inches high, 21½ inches wide. Or they can be 20½ inches high, 13 inches wide.

Riser versatility: higher, lower, faster

With the risers, you can also scrape the ceiling or the floor without going to a longer crane arm. Less mass in the arm means a quicker setup, a smaller dolly, happier grips, crisper moves.

Simpler to set up and to operate

This is a sophisticated remote head, but it's relatively straightforward to set up and relatively simple to work with. You *don't* need to hire a special "operator." Money saved.

Weighs about 15% less

In compact form, the Power Pod is about 15% lighter than the competition. That also means less lead on the *back* of the boom. When your key grip needs to make a fast stop, every little bit helps.

Save money — rent only what you need

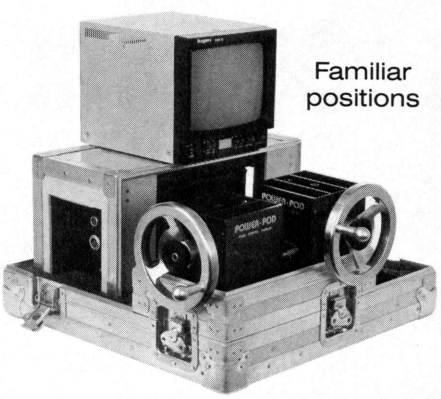
Another way to save money: at Clairmont, you don't have to rent a whole package – just the parts you need. If you don't need a zoom control, if you don't want the Joystick, if you already have a video monitor, you don't have to pay for them.

We can help you pick what's needed

We'll be happy to advise you on what to take, if you like. Maybe you *do* want a zoom control, or a follow-focus. But if you already have those on the camera, all you may need is a couple of extension cables.

Compact Joystick for tight spaces

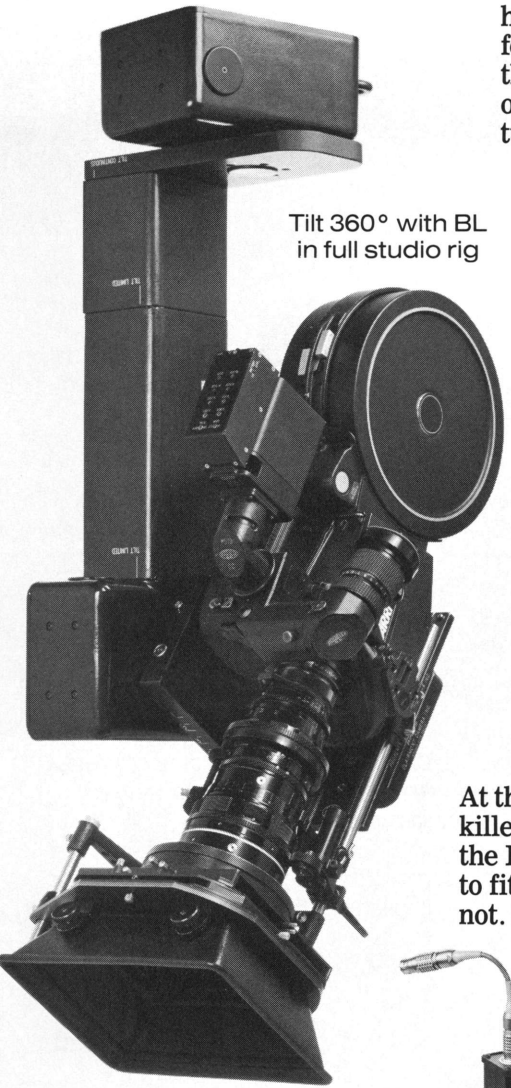
We have two kinds of pan/tilt control for our Power Pods: wheels and joystick. When you're hiding on the floor of a car, the Joystick is helpful. Including base, it's 10 inches long, 6 inches wide and 8½ inches high. And you can work it with one hand, of course.



Familiar positions

Wheels where you expect to find them

Lift off the Clairmont shipping-case lid – there's our gearhead-style Wheel Control Unit, ready to go. (You place the monitor on top.) As you can see in the photo, the wheels are in the familiar gearhead positions, where you're used to them.



Tilt 360° with BL in full studio rig

has a Balance Mark number, for vertical-axis balance. You set the Pod's camera baseplate opposite that number – and fine-tune from there.

Our Balance Marks

Look at the photo on the left-hand page, at the top. Right next to the camera, there's a vertical plate. On its front edge, you can just see the vertical-axis Balance Marks and numbers we've engraved there.

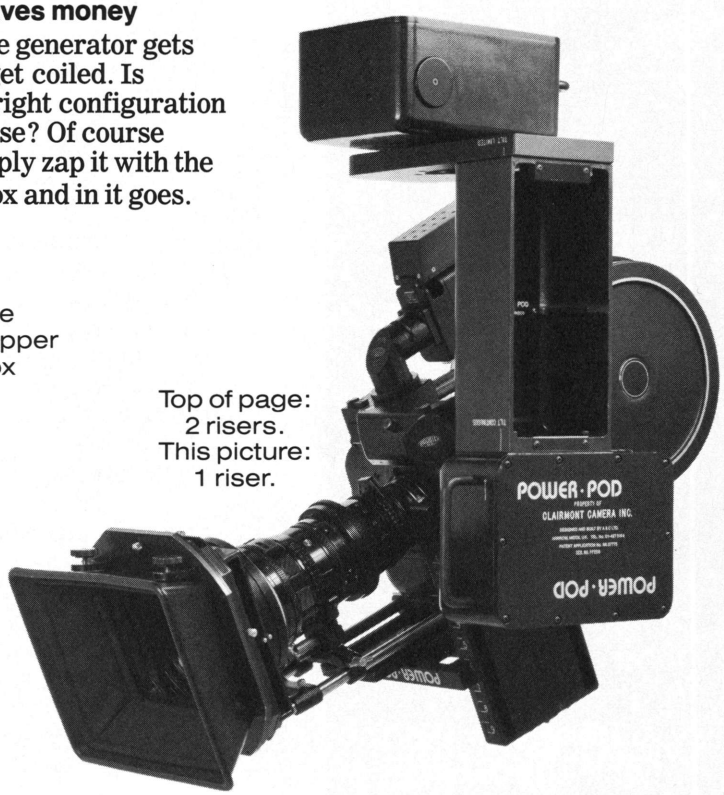
The Zapper Box

For horizontal-axis balancing, you use the Zapper Box, with its balance meter. The battery-run Zapper Box has two uses: Balancing the camera and fitting the Power Pod back in its case.

A quicker wrap also saves money

At the wrap, the generator gets killed, cables get coiled. Is the Pod in the right configuration to fit into its case? Of course not. So you simply zap it with the Zapper Box and in it goes.

The Zapper Box



Top of page: 2 risers. This picture: 1 riser.

Adjustable, constant, repeatable fluid drag

And you can start and stop gracefully with these wheels, because they have the gearhead *feel* you're used to. There's an adjustable fluid drag control. With *numbers*, so you can repeat the same drag setting tomorrow.

Camera weight "right in my hand"

Director of Photography Gary Manske has shot six commercials using our Power Pods. "I'm used to working wheels," he says, "And these give me a sense of the real weight of the camera, right in my hand."

Our Balance Guide

When you rent one of our Power Pods, you get a copy of our Power Pod Balance Guide. In it we list just about all the camera/lens/magazine combinations people generally use. Each combination

Other Heads at Clairmont

(in alphabetical order)

Six types of Geared Head

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Eight types of Fluid Head

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Letters

The Future?

I have been a reader of your fine magazine for many years now, and I practically study every article. As a film student, and hopeful cinematographer, the thought of HDTV taking over cinema scares me to death. ("About HDTV," p. 77, Sept. 1988)

Is this how movies are going to end up? Being beamed down by satellite to a theater near you? Whatever happened to the art of the movies? Films are meant to be simple, but profound, not electronic.

Would a painter replace his canvas and paint with something new by Sony? No, I think not. The day that HDTV takes over is the day that filmmakers everywhere should stop and ask: Am I an artist or an engineer?

—Charles C. Compton
University of Alabama
Tuscaloosa

Questions Anwered

The recent American Cinematographer article on the restoration of the 65mm version of *The Bat Whispers* reminded me of some answers I've gotten to some questions left open in my article on the aborted Wide Revolution of 1929-30 which was published in the May 1987 issue, courtesy Grant Lobban of the BKSTS.

The statement was made that the 65mm format used for *The Bat Whispers* is similar to today's 65mm format: five perforations per frame. This verifies my assumption that the cameras West used came from Paramount's aborted experiments with 65mm, a frame from which is reproduced on Lobban's chart of wide screen and 3-D systems.

Lobban's chart also reproduces frames from both a 70mm and a 35mm reduction print of MGM's *Billy the Kid.* The 35mm print was shown double system in its "real life" presentations, so the reduced image was from perforation-to-perforation, retaining the 2:1 aspect ratio.

I am still hoping to find out what was done for the general 35mm release, but since the film was unsuccessful, I assume it was printed on a normal optical track and the alteration of the composition ignored.

—Rick Mitchell
Los Angeles

French Subscribers

I am a young French filmmaker, a faithful subscriber to American Cinematographer and I appreciate your articles.

I wish to be more than a reader and desperately seek contact with other American Cinematographer subscribers in France. Therefore, I intend to create an "American Cinematographer French Subscriber Club" of passionate French cinematographers or directors who are ready to share their experiences.

I would be grateful if you would publish my address in the letter part of your magazine so that interested French readers may be in touch with me.

—Philippe Loranchet
64 Bis, Avenue de Belfort
93140 Bondy
France

Zone Favorite

Thank you for doing a really thorough and interesting article on my favorite *Twilight Zone* episode "Walking Distance." When I picked up the June 1988 issue and casually paged through it I was really quite surprised to see in the table of contents an article about something as obscure as an old Twilight Zone episode.

Your article would normally be found in a much more underground publication that specializes in the little known and frequently forgotten, so to find it in your publication was a pleasant surprise and I just want to commend you for recognizing a truly excellent work that not many people are aware of.

—E.F. Kohler
San Francisco

American Cinematographer welcomes letters. Send them to: Letters, American Cinematographer, P.O. Box 2230, Hollywood, CA 90078. Please include your name and address. Letters may be edited for length and clarity.

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What's New

Steadicam Workshop

Cinema Products, manufacturer of Steadicam will hold a training course covering their Academy Award-winning camera stabilization system. The chief instructor will be Ted Churchill. The seminar will include several guest speakers and assistant instructors. Emphasis will be on small group instruction. Moviecam Super Rental and Clairmont Camera will contribute Steadicam systems and Panavision will contribute a Panaglide system.

The course will be held in the greater Los Angeles area from December 4–10, 1988. Enrollment will be limited to 25 people.

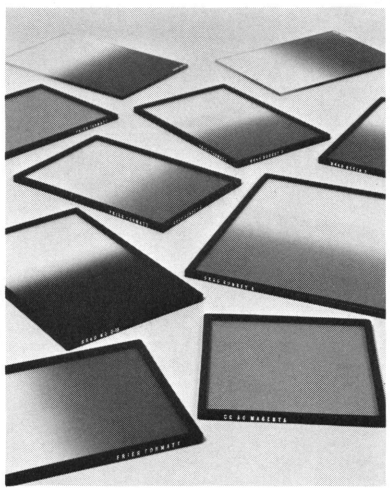
For further information: Cinema Products, 3211 South La Cienega Blvd., Los Angeles, CA 90016, (213) 836-7991.

Remote Control Head

IMC introduces the new Remote Control Head, which replaces the old keyboard, plasma display and 8-axis jogging console. The remote head combines all of these features into a single compact and portable unit. Two versions of the remote head are available. The first version has a 640 by 400 pixel electroluminescent (EL) flat panel display. The second version has a video output which allows any 12 megaHz monitor to be the system display.

The use of menus as well as graphics makes for a user-friendly interface. Also, the remote head is portable, and the fact that its coax communication cable can be as long as 4000 feet means that it can operate from any suite or stage area in your facility. Dual 3.5" PC-Dos compatible floppy drives are built right into the remote head.

For more information: Interactive Motion Control, 8671 Hayden Place, Culver City, CA 90232. (213) 559-6146.



Tough Filters

Fries Engineering, Inc. introduces Fries/Formatt Filters. This new product, imported from the U.K., is produced from an advanced resin compound that has a surface hardness close to that of glass. This new technology makes these filters very difficult to damage. The colors are dyed-in-the-mass which prevents them from fading. Fries/Formatt not only offers many types and sizes of filters, but in addition, offers specialty filters made to a customer's specifications.

For more information: Fries Engineering, Inc. 12032 Vose Street, North Hollywood, California 91605, (818) 765-3600.

Wideband Switching System

A featured item in the BTS booth at SMPTE was the new TVS/TAS-2001 video/audio routing switcher, which provides a video bandwidth of more than 30 MHz (measured with a 1 V P-P sine wave or video signal). The TVS-2001 uses the newest technology to reduce signal path length, providing the flattest possible response through every stage. With a new approach to switcher bus architecture, and a companion line of 30 MHz distribution amplifiers, the TVS/TAS-2001 is designed to maintain wide bandwidth performance with matrix sizes of 200 inputs x 200 outputs or more.

The BVA-350 30 MHz Video Distribution Amplifiers were developed by BTS specifically for close integration with large-scale switchers. This provides the customer with a complete system that is 100% timed, tested, and guaranteed by one supplier.

Both the TVS/TAS-2001 and the standard bandwidth TVS/TAS-2000 system were shown with a broad range of user-configurable video-audio switching and control panels, including facilities for adding extra units to expand existing systems.

Also on display in the BTS booth was the MCS-2000 Master Control Switcher. The MCS-2000 offers more functions than traditional MC switchers, such as mix keys, key mixes, bordered video keys and color bordered matte keys.

The MCS-2000 was designed especially for integration with the BTS TVS/TAS-2000 Distribution Switcher, using five of the switcher's output buses to provide immediate access to every signal in the plant.

When integrated with the BTS TCS-1 Machine Control System, the MCS-2000 also provides full-function interface to VTRs and telecines – including multi-roll of A/V splits and backup machines.

For more information: (801) 972-8000.

'88 Wescam

The Wescam model 104 is now available. ISTEC Incorporated of Toronto

PICK A PAK

Full of pouches and pockets and soft padded places, with buckles and zippers and wide straps all over. A PEPPER PAK, a perfect pak, to sling over the shoulder or onto the back, chock-full of Peppers to light every dark crack.

One Pepper for punch, another for fill, and then the Fresnels for that incredibly smooth field. A barndoor here, two tiny scrims there, a snoot, and some gel to color that hair.

On stands and on clamps, in 10 minutes flat, that PEPPER PAK is totally unpacked.

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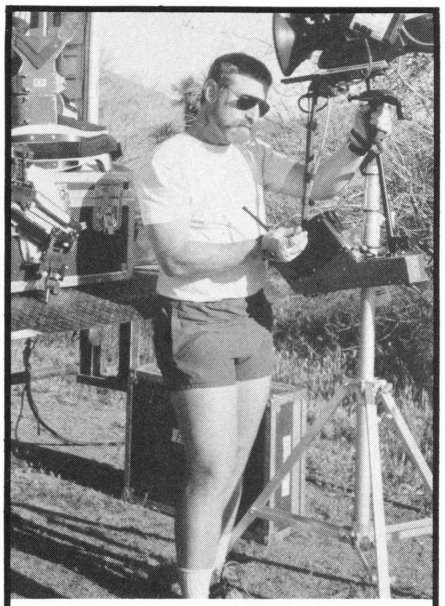

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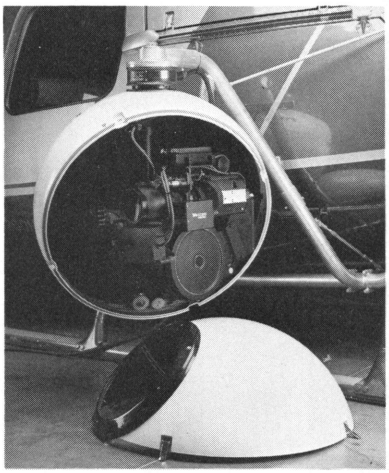
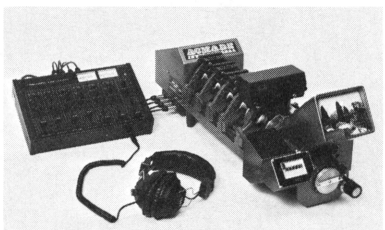
Canada has selected Pasadena Camera Rental as its exclusive Western U.S. distributor for the Wescam gyro stabilized camera system.



The 1988 Wescam is smaller, lighter, and more sophisticated than previous models. Its optical coated porthole has virtually eliminated unwanted glare. Combined with the all new electronics package, its compact size allows it to be shipped in any commercial aircraft and it can be installed by one technician on helicopters, boats, cranes and insert cars. The 35mm system includes a Mitchell Mark II and a Cooke 25-250mm lens. The video system utilizes a Sony BVP 30 or 50 with a Fujinon 22X zoom.

For more information: Pasadena Camera Rental, 37 East Walnut Street, Pasadena, CA 91103, (818) 796-3300.

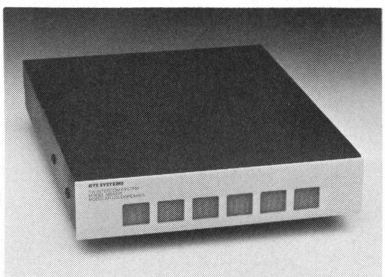


Pic-Sync With Overhead Mags

A new model of the Acmade Competitor Pic-Sync was shown at SMPTE in New York. The Pic-Sync features overhead magnetic sound heads and a separate free-standing mixer/amplifier.

On this new overhead Competitor the audio mix is via a bank of jack sockets at the rear of the machine, enabling all leads to be kept away from the working area. The mixer has separate volume balance and tone controls for each track. Alternative line or mike inputs are offered with mono or stereo outputs and VU meters are included for right or left channel outputs. The mag-heads can be either single or triple track which means up to 12 tracks in total can be accommodated. In addition, 4 track and 6 track heads are available which considerably extends the sound editor's range.

For more information: Acmade International, Oakside, Oxford Road, Uxbridge, UB9 4DX, Middlesex, England, (0895) 36313.



Modular Loudspeaker

The Model MSA325 Modular Loudspeaker is a full range loudspeaker that fits conveniently into a standard 19" EIA equipment rack. It is a single rack unit (1.75") in height by one-half rack unit (8.5") in width allowing it to be used singly or in side-by-side pairs. A pair of mounting ears are included with each unit.

The MSA325 is primarily designed to be used with the Model 810 Master Station or the Model 410 Monitor Amplifier. But it may be used in any monitoring application wherever rack space is a premium.

The MSA325 is the lowest profile full range loudspeaker available in the professional marketplace. The secret to its small size is a very thin 4" x 8" hi-compliance transducer mounted on an angle within the wooden enclosure. Maximum power handling capability is 10 watts.

For more information: RTS Systems, 818-840-7313.

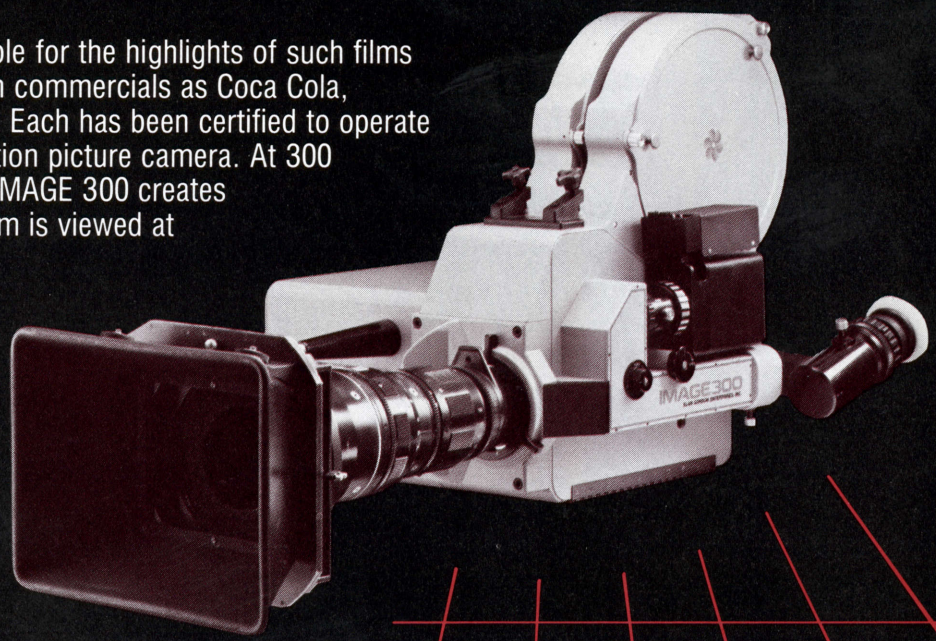
Film/Tape Software

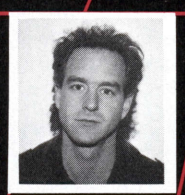
MC^2 (Matched Computer Cut) software works within the CMX 6000, a new editing system that operates by transferring film or videotape to laser videodiscs for editing purposes. With MC^2, editors can prepare both a film cut and videotape master, include the audio portion for each, and have them be "frame accurate," meaning they match exactly.

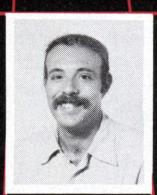
THE FASTEST CREW ALIVE

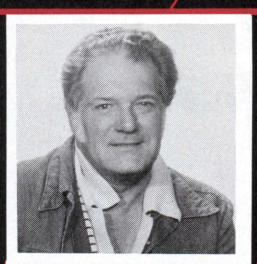
These film professionals are responsible for the highlights of such films as Star Trek IV and Top Gun, and such commercials as Coca Cola, Cheerios, Avon, and Chevrolet Trucks. Each has been certified to operate the IMAGE 300 35mm high-speed motion picture camera. At 300 n-registered fps in the 35mm format, the IMAGE 300 creates ectacular slow-motion effects when the film is viewed at rmal speed.

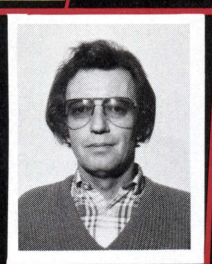
day's feature film and commercial akers find all the necessary oduction camera features in the AGE 300 including spinning-mirror lex viewing and video assist, BNCR s mount and the ability to use gular 35mm raw stock. So have one your crew join this exclusive club xt time you rent the AGE 300 camera.



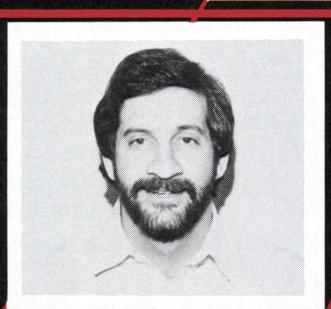

Jamie Rosenberg

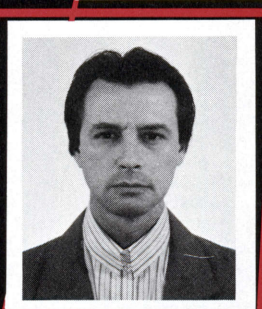

Sandy Brooke

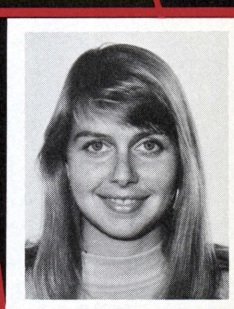

Jim Swift


Jim Williams

David Miller


Jeff Gershman


David Golia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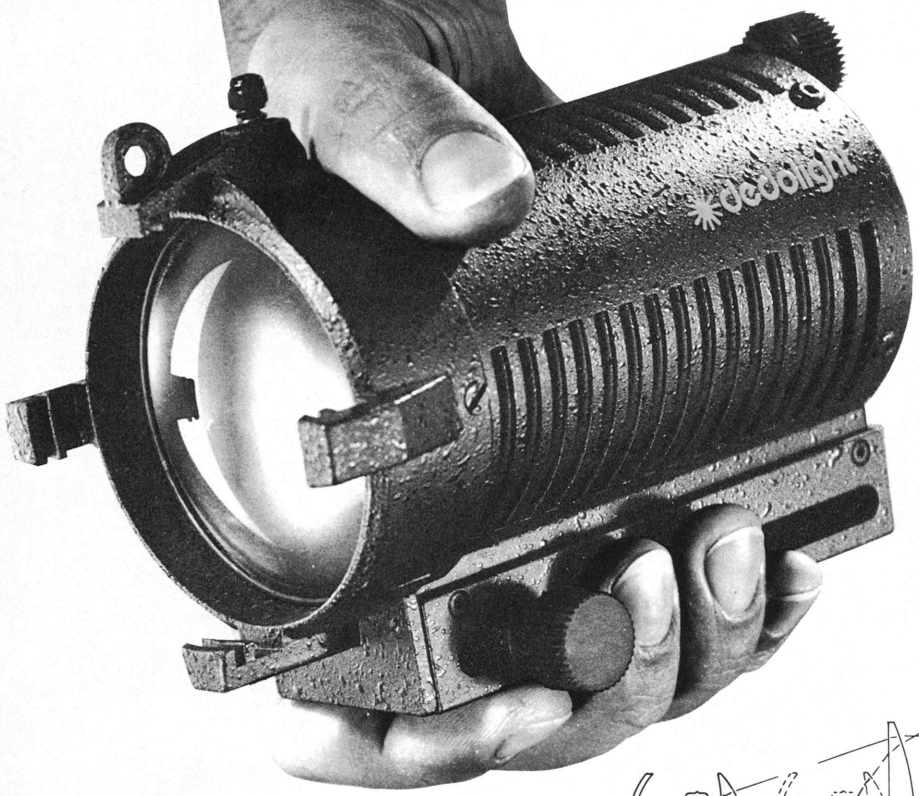

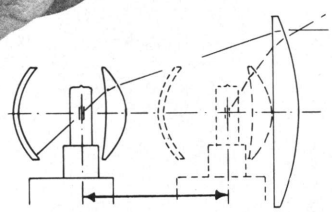

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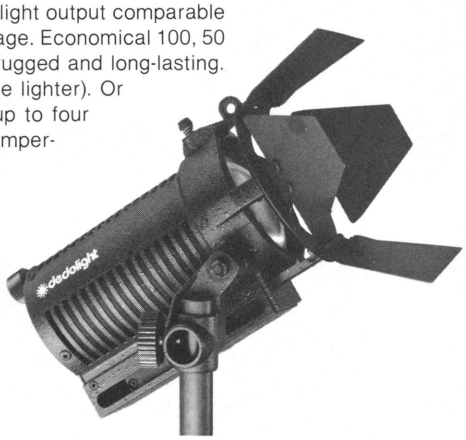

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	Macphon No. 2-2616 16th St. N.E., Calgary Alberta T2E 7J8	Tel. (403) 250-1719
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Great Britain	Telefex, 58 Kew Road, Richmond Surrey TW9 2PQ	Tel. (0)1 19401155
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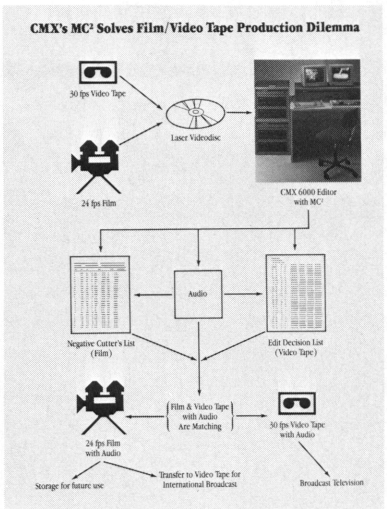
CMX's MC² Solves Film/Video Tape Production Dilemma
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Laser Videodisc
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CMX 6000 Editor with MC²
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Film & Video Tape with Audio Are Matching
30 fps Video Tape with Audio
24 fps Film with Audio
Storage for future use
Transfer to Video Tape for International Broadcast
Broadcast Television

With MC² and the CMX 6000, producers can complete post-production electronically in a video mode, prepare a videotape master for release on television and have a matching film/audio cut for future reference. As new television technologies are introduced, this film cut will be available for easy transfer. A program you watch today can be preserved and viewed as originally produced for years to come.

MC² also solves a problem for international production. When transferring on tape directly from NTSC to PAL or SECAM, there is a loss of picture quality. Instead, the matching film cut created with MC² can be used in place of the NTSC videotape master to create high-quality PAL and SECAM masters.

The CMX 6000 is the first laser disc-based editing sytem to combine techniques common to traditional film editing with the speed and flexibility of random access videodisc editing. Now, with MC², the CMX 6000 is the only system that can produce a matching film cut and videotape master, along with the audio portion that will match.

For more information: CMX, 2230 Martin Avenue, Santa Clara, Calif. 95050, (408) 988-2000.

Photo-Sonics Expands

In response to increased demand, Photo-Sonics has added two new high speed cameras to their expanding camera rental department, an additional 35mm Model 4ER and 16mm Model E-10.

The acceptance of the reflexed version of the Photo-Sonics 360 frame per second 35mm 4E (now called the 4ER) has been extremely strong. In order to keep up

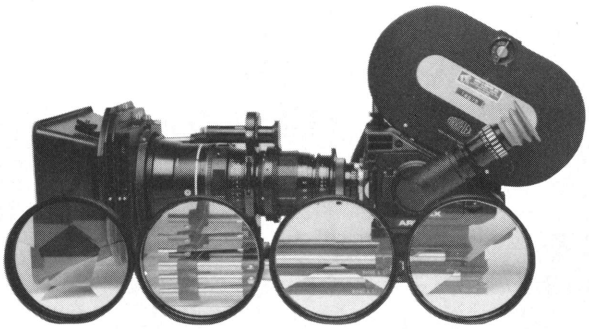
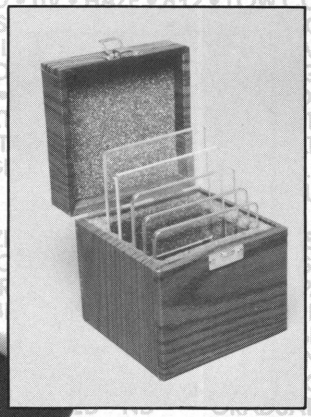


IMAGE CONTROL

Once the lens is chosen and the lighting set, the subtleties of filtration — shifts in contrast, diffusion, color enhancement — dominate the image. Birns & Sawyer stocks one of the largest filter selections in Hollywood, to give the Cinematographer access to these choices.



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4 x 4 Filter Reduction Tray	$215.00

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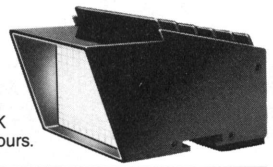

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Size: 3¼"x1¾"x1¾"
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5 Colors
Material: Aluminum

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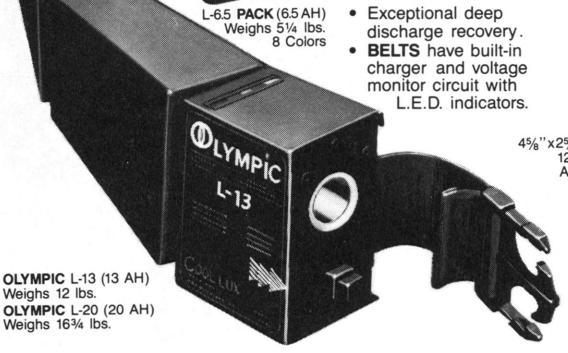

OLYMPIC L-13 (13 AH)
Weighs 12 lbs.
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Weighs 16¾ lbs.

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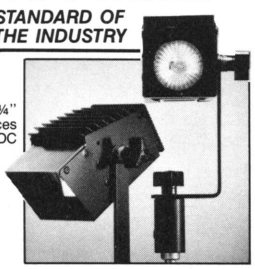

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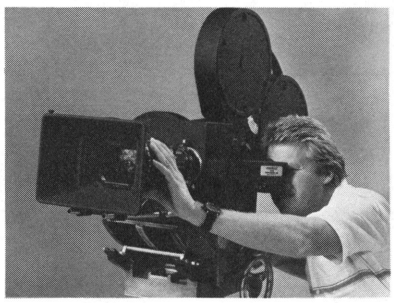
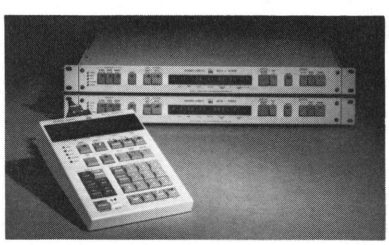
with the demand for the system, the company has added a second 4ER camera to their Burbank rental facility. The 4ER camera is the fastest 35mm pin-registered camera in the world. Its reliability record and features, including through-the-lens reflex viewing and video tap, has made it a popular camera with directors of photography who specialize in high speed.



The company has also added a new NAC 16mm E-10 rotary prism camera which runs from 300 to 10,000 frames per second. This camera will expose a 400' roll of film in an amazing 1.9 seconds.

Photo Sonics is manufacturing three more 35mm high speed cameras to be placed in the areas of most need.

For more information: Photo-Sonics, 820 S. Mariposa Street, Burbank, CA 91506; (213) 849-6251.



Autolocator Controller

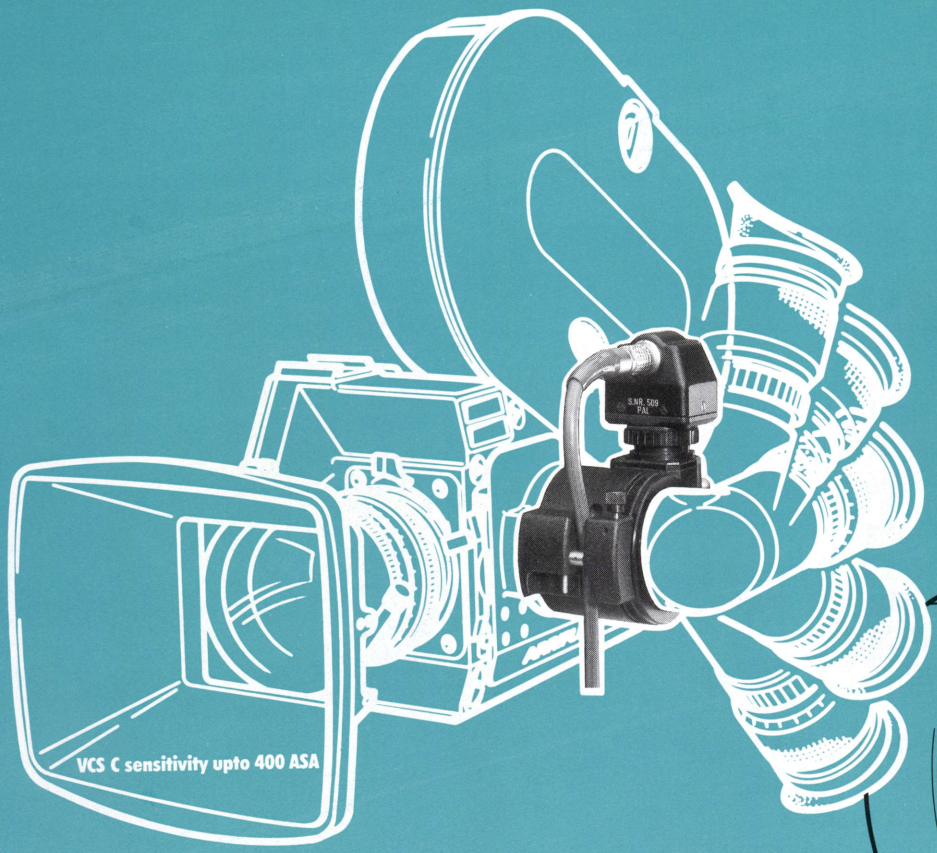
Zeta Remote, a new autolocator/controller for the Zeta-Three audio/video/MIDI synchronizer, is now available. Audio professionals using the Zeta-Three for music scoring, track building or mixing to picture will all find the Zeta-Remote extremely helpful.

The Zeta-Remote can control up to four Zeta-Three synchronizers, and may be added to any unit already in the field. The Autolocator/Controller contains a 100-point autolocator, displays and locates in both bars/beats and SMTPE/EBU time code, and features tach-only autolocation. It enhances operations by adding a data entry keypad and dedicated display keys, and by doubling the alphanumeric display capabilities of the

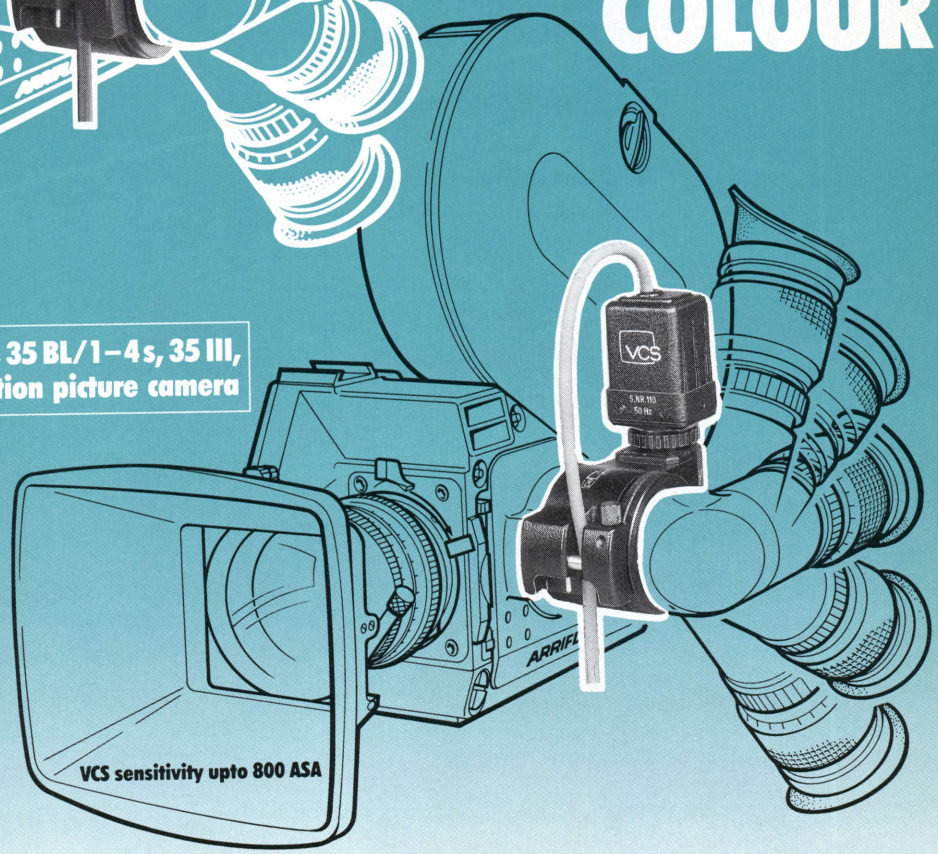
There is no alternative!

VCSC

VIDEO CONTROL SYSTEM COLOUR



VCS C and VCS for ARRIFLEX 16 SR, 35 BL/1–4s, 35 III, MITCHELL MARK II and your motion picture camera



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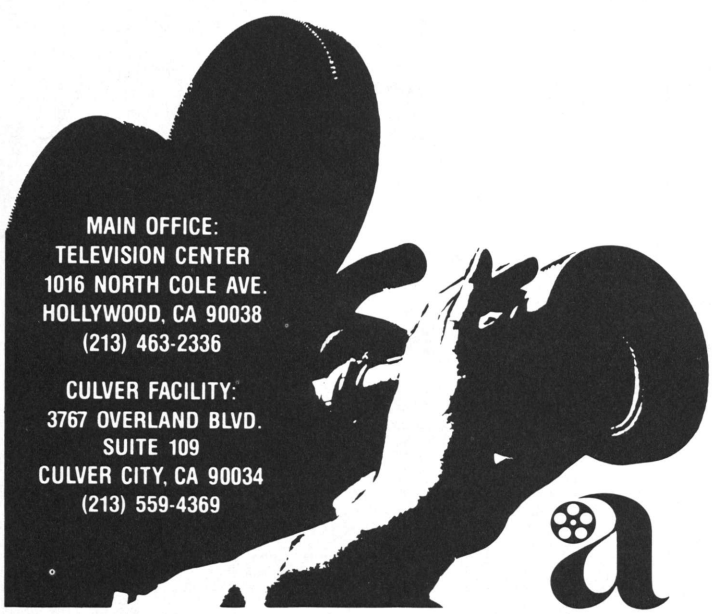

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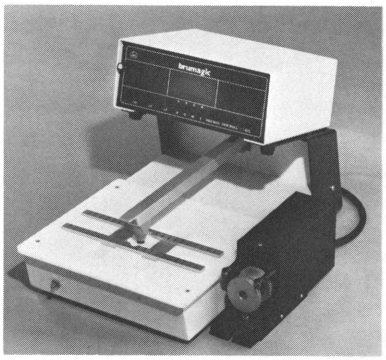

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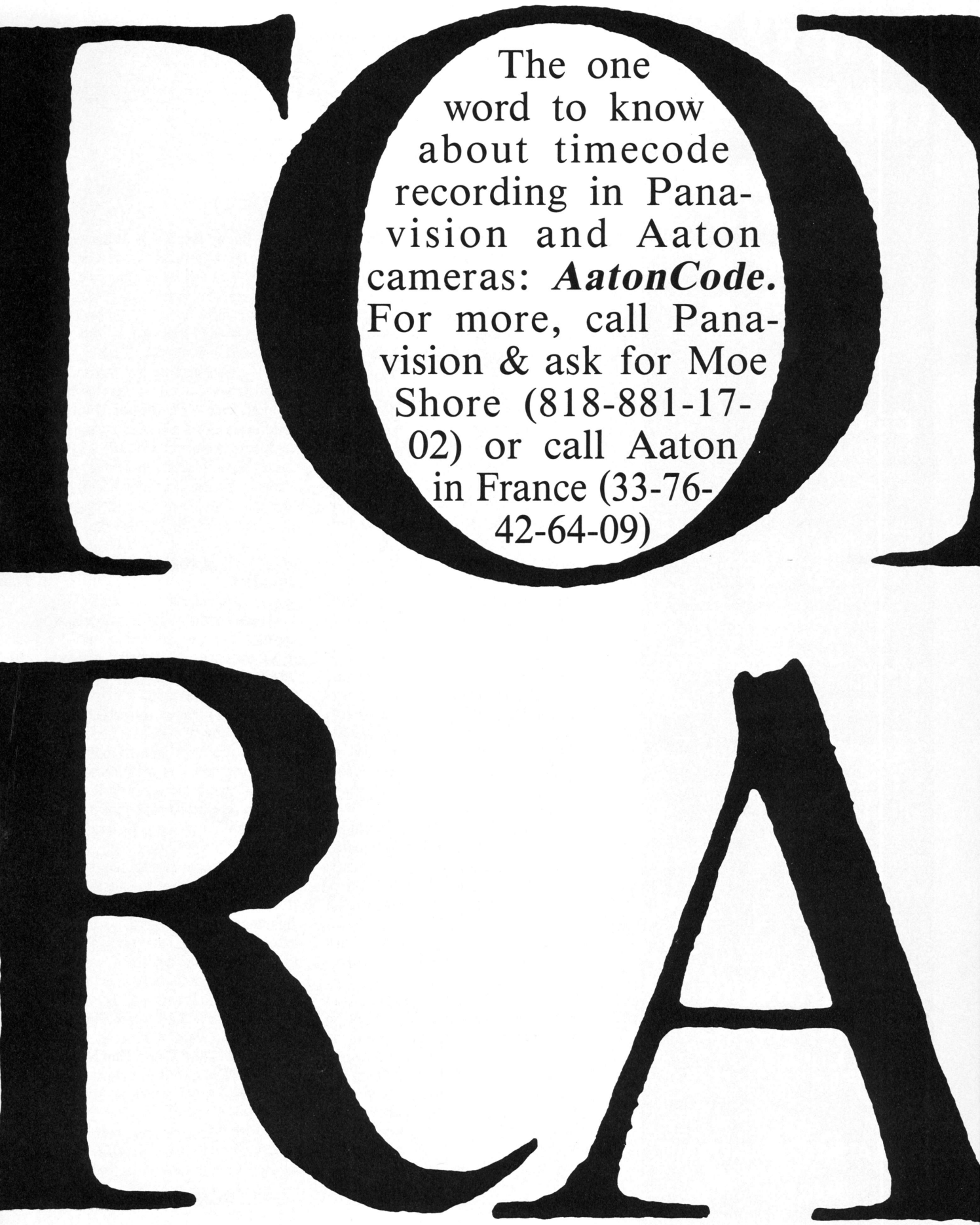
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The Bookshelf

by George L. George

Directors and producers are closely scrutinized in several recently published volumes that critically assess their work, careers, and personalities.

Jeffrey Chown's **Hollywood Auteur: Francis Coppola** describes the director in terms of a struggle between art and commerce and, while questioning the concept of "auteurism" under present Hollywood economic conditions, credits Coppola with managing his career in a most successful way. *(Praeger, NYC, $39.95).*

The colorful personality of a three-time Oscar-winning producer is brilliantly captured by Andrew Sinclair in **Spiegel: The Man Behind the Picture.** Hollywood held Sam Spiegel in low esteem for his sharp dealings, but *The African Queen, The Bridge on the River Kwai* and *On the Waterfront* raised him to the top ranks of his métier. *(Little Brown, NYC, $17.95).*

Australian film scholar C. G. Crisp's perceptive study, **Eric Rohmer: Realist and Moralist** is an in-depth analysis of the French director's achievements while evaluating the connection between his movies' quiet intellectualism and his realist film theory. *(Indiana U. Press, Bloomington, $29.95/11.50).*

An addition to the well-established "Guide to References and Resources" series, Patrizio Rossi's **Roberto Rosselini** is a primary text for scholarly research. Its wealth of essential data includes a biography, a critical assessment, a thorough filmography, a list of writings by and about Rosselini, related theatrical activities, and archival sources. *(G. K. Hall, Boston, $45).*

Dealing with a 3-D and sci-fi film pioneer, aficionado Dana M. Reemes, in **Directed by Jack Arnold,** reviews the career of the director of such classics as *Creature of the Black Lagoon* and *The Mouse That Roared.* Arnold's early contribution to the genre is set forth in lively, extensive detail. *(McFarland, Jefferson, NC, $24.95).*

In **Roger Corman: The Best of the Cheap Acts,** Mark McGee writes warmly about producer-director Corman's successful career. Exploitation pictures were his specialty , and McGee's engrossing account of how and why Corman made them is a story well worth recording. *(McFarland, Jefferson, NC, $24.95).*

Published by the Academy of Motion Picture Arts and Sciences, the **1987 Annual Index of Motion Picture Credits** provides a fully cross-indexed production personnel roster of 379 U.S. and foreign features qualifying for this year's Academy Awards. Included is a 1976-1987 cumulative list of film titles. Meticulously edited by Ms. Byerly Woodward, it is an official record and an invaluable research tool, *(AMPAS, Beverly Hills, CA, $80, $60 for subscribers).*

An authoritative source of biographical information on 20th century entertainment industry personalities includes 90,000 obits originally appearing in weekly *Variety,* the established "show-biz bible." **Obituaries 1905-1986,** a massive 11-volume set of facsimile reproductions, presents verified vital statistics, credits, and critical biographies. It provides researchers with a clear picture of the deceased person's reputation at the time of death. Vol. 11 is an all-encompassing index. The set will be updated every two years. *(Garland, NYC, $1250/set).*

Commercial production in South Africa is examined in Keyan Tomaselli's well-researched volume, **The Cinema of Apartheid.** It investigates the problems of an industry that reflect the state's racist and class policies, and notes the significant emerging of an anti-apartheid film production movement. *(Smyrna Press, Box 021803-GPO, Brooklyn, NY, $11.95; Lake View Press, Box 578279, Chicago, $29.95).*

In **Third World Film Making and the West,** Roy Armes offers a comprehensive view of an output that comprises over half of the world's films. His informative volume surveys Asian, African and Latino countries whose achievements, largely unknown, expand our appreciation of

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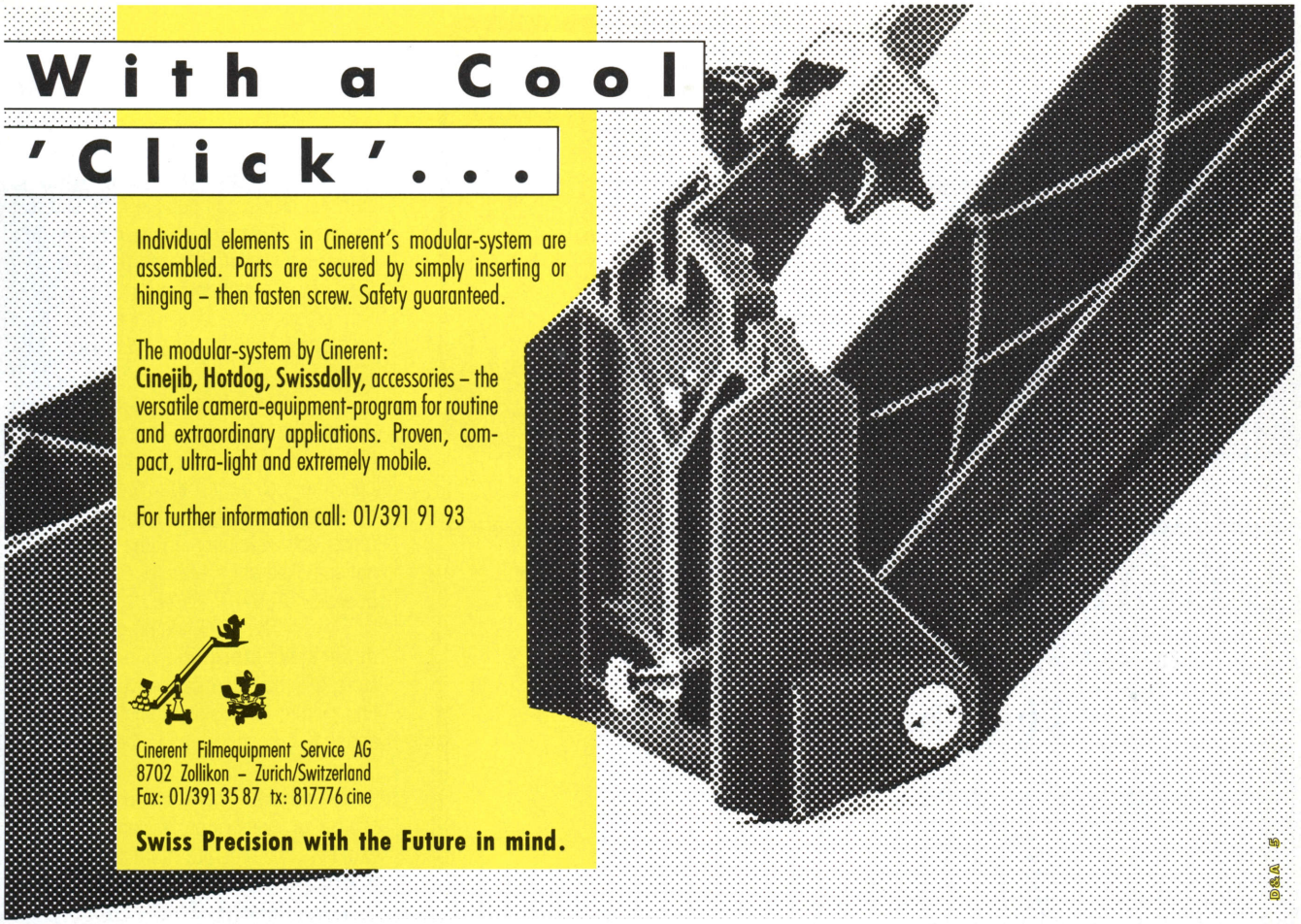

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cinema. *(U. of California Press, Berkeley, $49.95/$17.95).*

Edited by John Downing, **Films and Politics in the Third World** assembles articles on notable films and filmmakers in 12 countries. Written by directors, critics and educators, these papers analyze the political/esthetic nature of indigenous film production and its impact on social awareness and culture. *(Praeger, NYC, $29.95).*

An independent quarterly, **Jump Cut** in issues 32 and 33 runs stimulating pieces on Third World film production. The focus is on the media strategies that motivate popular movements of resistance and revolution in the struggle for national liberation. *(Jump Cut, Box 865, Berkeley, CA 94701, $4 ea.).*

The 1988 edition of **The Producer's Masterguide** is an exhaustive store of production data covering the motion picture, television, commercials, cable and videotape industries in the US, UK and Canada. Compiled by Shmuel Bension, this hefty manual, an invaluable reference source for industry professionals, provides extensive and accurate information on every facet of production. *(Producer's Masterguide, 611 Broadway, NYC, $79.95 prepaid).*

Michael Wiese's considerable experience in independent production lends particular usefulness to his manual **Home Video: Producing for the Home Market.** Its comprehensive coverage, practical and detailed, encompasses the field from conception to production to marketing. *(Focal Press, Stoneham, MA, $16.95).*

John Izod's knowledgeable **Hollywood and the Box Office** probes the changing business circumstances that have faced the American film industry. From the nickelodeon economy to the takeover of studios by corporate conglomerates, Izod discusses Hollywood's innovative reorganization of marketing procedures. *(Columbia U. Press, NYC, $35/15).*

In **Philosophical Problems of Classical Film Theory,** Prof. Noel Carroll advances linguistic and semiotic arguments in his critical analysis of the writings of theorists Rudolf Arnheim and André Bazin. Their traditional concepts of the nature of photographic recording, Carroll finds, are inadequate in the light of contemporary philosophical research. *(Princeton U. Press, Princeton, NJ, $29.50).* △

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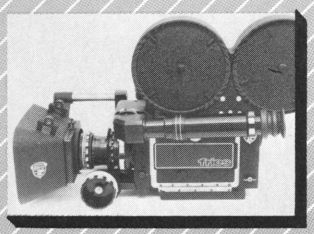

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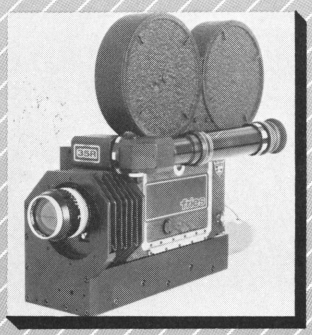

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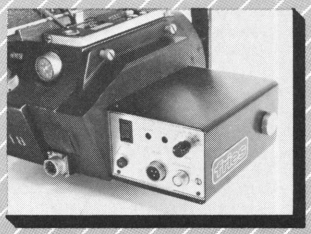

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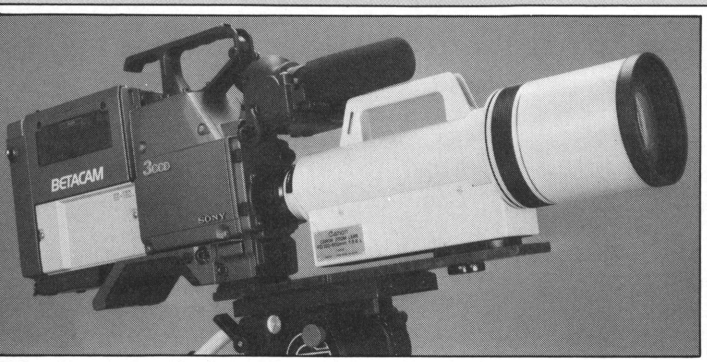

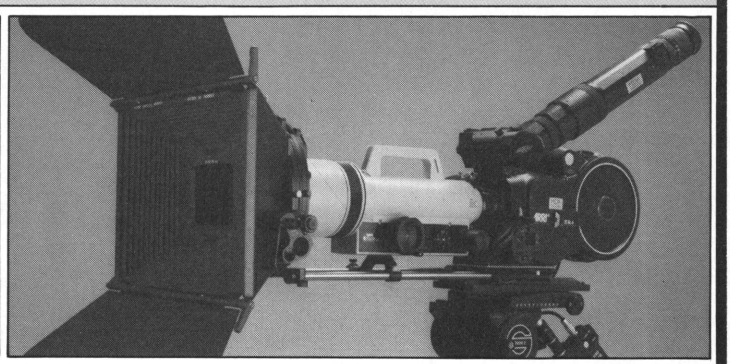

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Photos by Michael Paris

Heathers—Not Just Another Pretty Show

Produced by Denise Di Novi
Directed by Michael Lehmann
Francis Kenny, director of photography

by David J. Heuring

The title of the film *Heathers* refers to three beautiful, trendy and popular high school girls named Heather. The setting is Sherwood High, a neo-Fascist high school in Sherwood, Ohio. When the new boy in school tricks his girl into murdering one of the Heathers, however, and convinces the authorities that it was suicide, it becomes obvious that *Heathers* is not an ordinary nostalgic teen comedy flick. Murder lurks around every corner in the film, but the emphasis is on black humor, not violence. This thoroughly modern and disturbing comedy stars Winona Ryder, fresh from the success of *Beetlejuice*, and is accented by the imaginative cinematography of Francis Kenny.

Kenny has an impressive background in documentary filmmaking. His credits as director of photography include *He Makes Me Feel Like Dancin'*, which won a 1984 Academy Award for feature length documentary, and the forthcoming *The President's House*, a historical/documentary scheduled to premiere at the 1989 presidential inauguration. Kenny has made his mark in the music video field, counting Dire Straits' "Brothers in Arms", Joe Jackson's "Right and Wrong" and Cyndi Lauper's "Girls Just Want To Have Fun" among his credits. Kenny also gained experience as a fashion photographer for Ralph Lauren and Norma Kamali.

The President's House is a feature length film, shot in 35mm, which focuses on the White House,

past and present. Kenny recalls the shoot: "It was a great honor to be chosen to photograph the White House, including the First Family's living quarters. It's a fascinating building, so full of history. For example, the actual handwritten Gettysburg address is in the Lincoln bedroom, supposedly along with Lincoln's ghost. In contrast, the West wing, which houses the Oval Office and the NSC, buzzes with the excitement of being the information and decision making center of the world. You work in awe of the amount of power these people have over our lives.

"For the film, we shot some modern day scenes, and intercut them with re-creations from the past – period scenes. At times, it was difficult to photograph such a 'white' building in the bright and hazy days of summer in Washington. We tried to save all the exteriors for magic hour, early morning or late afternoon. In one scene, a night exterior, we recreated the storm that saved the White House after the British set it on fire during the war of 1812. We had giant wind machines, rain makers, lightning, and dozens of PA's pulling tree branches and bushes with monofilament. After it was all over we had turned the north lawn into a swamp. While shooting at the White House, I kept thinking, 'If you make a mistake on a feature film, they fire you. If you screw this up, who knows what they'll do?'" he chuckles.

Kenny recently brought his varied background to the feature film arena. *Heathers* is his third feature as director of photography, following *Salvation* and *Campus Man*. He discusses his reasons for moving into the feature field: "It seems all roads lead to features. It was amazing to me that shooting a film that won an Academy Award and an Emmy didn't amount to a hill of beans in terms of having my work recognized. But if I told them that I worked on *Desperately Seeking Susan* or *Making Mr. Right*, the response would be 'wow, you must be really good'. Unfortunately, there are very distinct divisions between the categories of work, and many people in the industry only recognize their own category, whether it be television, documentaries, music videos, or commercials. Yet, when it comes to feature filmmaking, you have to apply your experience from all of these catagories, especially documentaries. There are times when too much 'set-up' will kill a performance. Sometimes you have to go hand-held, apply what you have learned from documentaries and just shoot it."

Above: ***A quiet corner of Griffith Park becomes a cow pasture.*** **Opposite page:** ***J.D. (Christian Slater) and Veronica (Winona Ryder) on the set of the girls' bedrooms.***

Heathers takes place in and around the fictitious Westerburg High School. The school's mascot, a rottweiler with clenched fists, gives some indication of the tongue-in-cheek approach of the film, a departure from the nostalgic and innocent tone of many high school films. To augment the modern attitudes of the 16-year-old adults who populate *Heathers*, Kenny avoids any "sepia-toned remembrance images."

"Early in *Heathers*, the lighting and camera work is very straightfoward," says Kenny. "The key lights were always done in pastels, such as Lee #152 or Lee #107. With soft tones, I tried to create a setting of a very safe world. The girls are quite beautiful, so it was easy to make them look great, and my fashion background helped. Then, as the story begins to twist into the bizarre murders and suicides, the lighting becomes more expressionistic. The hues change gradually from pastel to primary. For example, a room's ambience would be done in Lee #181 (Congo Blue) but defined with edge light in an opposing color like pure white, or Lee #103 (Straw). The fill light decreases and the angle of the key becomes lower, creating longer shadows with very deep blacks. The emotional value of a scene is determined by how colors would relate to each other, not just by one color alone. As the darker side of the characters is revealed, the film becomes darker.

"Some of the characters – the adults – are done in brighter tones, because in the story they don't carry much character. From the point of view of the kids, the adults have their neurotic view of the world, and they don't understand these deep feelings and thoughts. The teachers and parents are done in 18mm close-ups. They come across almost like the Federal Express commercials, real carica-

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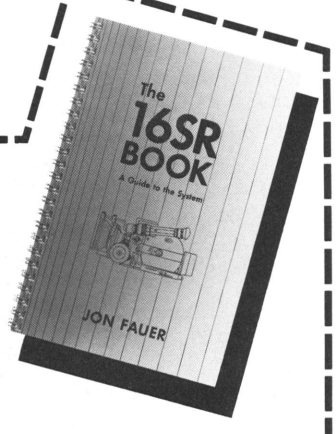

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Director of photography Francis Kenny checks Ryder's light on the steps of the fictitious Westerburg High.

ture visual humor. But it's played very straight, because that's the structure of black comedy."

Kenny allowed the movement of the actors to determine the movement of the camera, a technique he refers to as "organic movement." Lenses were chosen according to the characters. The girls would always be shot with longer lenses like a 50mm or 85mm, and Kenny and his crew took great pains to ensure that all close-ups and their reverses were equally matched in terms of lens and distance.

"We shot with an Arriflex BL4, Zeiss high speed lenses, and Superfrost filters (0 and 0+). I really love the BL but I wish they could just make the mags quieter," says Kenny. "We shot tests on the Tiffen soft cons, low cons, and the Mitchell diffusions, and found that the superfrosts were preferable for several reasons. There was very little focus loss, the blacks did not white out, and there was no stop loss. The only problem with a superfrost filter is that if it gets scratched, that's it. Throw it away and get another. We went through about a dozen Superfrost filters. I used the new Rosco black scrim on the windows. It is a terrific product, because it cuts the light a full three stops, it doesn't rattle in the wind like acrylic gel, it doesn't reflect lights, and you can re-use it over and over again, which is something a production manager can relate to.

Kenny used more than 100,000 feet of Kodak's new 5297 film stock for *Heathers*, and he gives it rave reviews. "I think it's one of the the best products they've ever come out with," he says. "It gives the HMI a full-bodied look that only the arc light used to give. It has extremely fine grain and a true ASA of 250. We had many interior daylight situations where the 5297 was perfect – offices, classrooms and hallways. For these scenes, I would key with something other than florescent overheads (chroma 50's). We carried four 12K HMI's, which would be used to key through windows. We would bounce with a corrected HMI par to fill, and usually end up shooting at around a T4. For the day exteriors, I used 5247, and for all the night work and tungsten interiors I used Fuji 8514, rating it at around 400 ASA. I really wanted to use the new Kodak 5295, but found after extensive testing that the Fuji film was of finer grain and handled the under and over exposures better. It was a little more pastel than the Kodak, but just in terms of seeing into the darkness it wins by a half stop. It also handled a three stop over exposure on windows better

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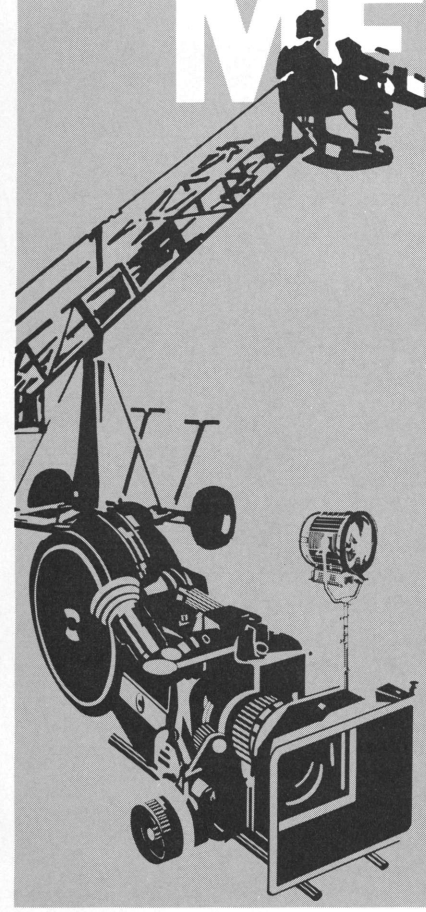

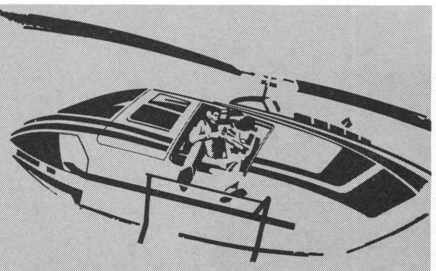

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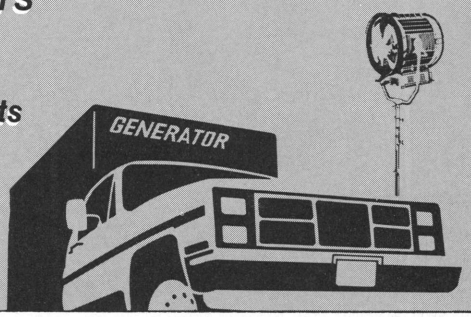

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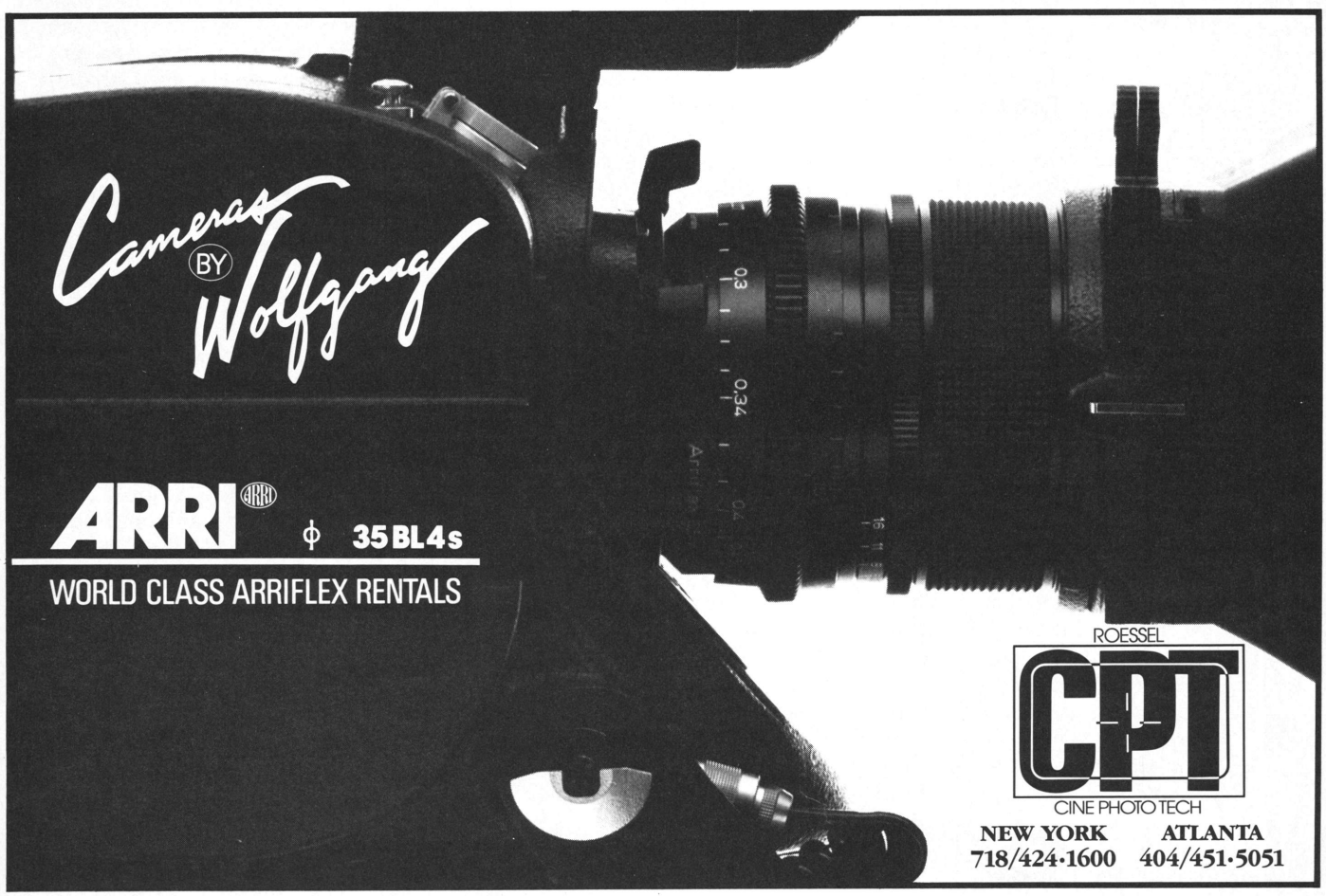

The poisoned Heather Chandler (Kim Walker) crashes through a rigged glass table. A mysterious density shift during this scene caused problems for Kenny.

than Kodak. We used Deluxe for the lab and averaged around 110 total points on the printing lights."

After a rough first day, Kenny and director Michael Lehmann were able to execute a detailed storyboard. They worked on an English system, which placed Kenny, Lehmann, and camera operator Mitch Dubin on equal terms for working out the structure of the shot, leaving Kenny to light and execute. Kenny was pleased with this setup, and feels that the strong director-operator relationship only made his job easier. He recalls the first day: "We only did nine set-ups. We were outside, shooting a croquet game, and we had to silk a huge area. We had two 20x's and two 12x's along with 12K's for fill. It was very windy that day, and we tore a silk and bent a Matthews stand, bent it like a pretzel. So we were behind schedule half a day already. But the second day, things started to click, and we did 18 setups. After that, it was as if Michael had done 20 films. By the last day, we were doing close to 40 setups. On most features, if you shoot a bad scene or have a bad day, for the next couple of days, you're gun-shy, afraid to take any chances. The point is, working with Michael and Mitch, we were never gun-shy. They were willing to give any idea a chance, and that's very important to the success of this film."

For the murder scenes, Kenny created excitement with unusual camera movement. There were 360 degree pans and tilts, referred to on the set as "boss" shots. Occasionally Kenny used two heads to help achieve the desired effect. In one sequence, the jocks of the school are lured to a forest clearing by the promise of a romantic rendezvous, only to meet with a nasty fate. "For this shot, Veronica (Ryder) was about to pick up a gun and shoot one of the jocks," he recalls. "We used a Sachtler fluid head on top of a mini-worral head. We started the shot on an extreme "dutch tilt" angle. When the camera began to dolly in rapidly towards the actress, the first assistant would begin to turn the mini-worral head to make the horizon level. It was a very dramatic effect.

"The scenes in the woods required a dawn feeling, but in real time required several days to shoot," Kenny continues. "For this look I used a Tiffen LLD filter. It's very light, with a small bit of orange in it. We shot 5247, replaced the 85 filter with an LLD filter, exposed at 125 ASA, and underexposed one stop. You still get the blue look, but the fleshtones are normal. After the gunshots, the cops come in and there's kind of a wacky chase scene. Most of this scene was shot on an ATV (all terrain vehicle) with a Steadicam. When you're in preproduction, it's fun to think up these wild shots (overheads and intervoltmeter dolly shots), but when you consider it on the set, sometimes they seem impossible. When you actually execute it, and see it in dailies, it's a great feeling."

Not everything went so smoothly on the set of *Heathers*, however. Kenny encountered a baffling problem while shooting at the Corvallis High School. In the gymnasium, the crew had constructed a bedroom for the scene, which called for a dying girl to crash through a glass coffee table. Kenny recalls the day: "In Heather Chandler's room, it was interior day. We pulled the roof off and double silked the entire ceiling. We went in with one big overhead block light and keyed smaller HMI's through the windows. So there were no lights in the room, just one big ambient light on top with the key coming in through the window. In one of the scenes, our generator went to 59.61, or somewhere in that vicinity, and we began to get a density shift over a period of 15-30 seconds, where the film actually changed exposure a whole stop. It was impossible to see with the naked eye, and the frequency meter, which was put on random lights, didn't pick it up.

"Kodak analyzed the density of the film, frame by frame, and came up with the suggestion that I was riding aperture. We joked with the first assistant that he had accidentally connected his focus wheel to the aperture. But we got this slow wave of exposure shift – it would start getting a little brighter, and after about 15 to 30 seconds it would recede. Normally, on an HMI problem, you get a visible pulse. No one could see this until it became apparent in the high speed screening the next morning at the lab. My

conclusion is that it must have been an old bulb on the large ambient HMI which couldn't handle the frequency shift as well as the other HMI's used in the same scene. So it turned into a major problem and we had to reshoot."

Of course, working with young actors can make scheduling difficult, if not impossible. The strict requirements for education, and limitations on the number of hours a minor can work on a set, often had Kenny and the crew scrambling. One such situation arose in Griffith Park, where a master scene required lighting a cow pasture through a dense forest. This involved two 100 foot condors, with two 12K's in each, which took four hours to set up. After the crew used this huge setup for one scene, they had to lower the condors to get crew members down, set up for a reverse close-up before losing Miss Ryder to her schedule, and then relight the giant master to finish the scene. "It was absolutely insane," laughs Kenny. "If we knew we only had Winona for another 20 minutes, and we still had two shots to go, we'd go into a condition red, known on the set as 'Winona-mania.' The entire set would explode into action in order to accomplish these shots before we lost her."

Heathers, a New World picture, is scheduled for release in November. The film was written by Daniel Waters and produced by Denise Di Novi. "For me, it's all about the word," concludes Kenny. "A good movie starts with a good script. You can have the most beautiful images in the world but if the script is bad, people stop watching. *Heathers* will probably be a controversial film, since it deals with teen suicide, and these high school kids literally get away with murder in the story. It's very black humor, and there are always people who will miss the point. In my opinion, though, this is a funny, interesting, and well-written film and I was very lucky to be given the opportunity to work on it." △

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Tiffen Company Celebrates 50th

Nat Tiffen

Nat Tiffen's filter business was founded in 1938 on a lofty goal: to produce the best photographic filters in the world, with the most accurate colors, and the most reliable performance, even under adverse weather conditions. Over the next decade, that goal became a reality.

The history of Tiffen goes back 50 years to a small factory in Brooklyn that housed three employees – Nat Tiffen, and his two brothers, Sol and Leo. Most of the products Tiffen manufactured then were lens shades, adapter rings, and custom metal adapters. It wasn't until 1948 that Tiffen began to get involved with glass and optics. Tiffen had become frustrated with the poor quality of available filters, and although he had been trained as a machinist, not a chemist, he was looking for a way to make them more durable.

"I started out by attacking libraries and calling people, trying to put two and two together," Nat recalled. "But every time I spoke to somebody, two and two always came out as six and ten." One professor told him flatly that what he wanted to do simply couldn't be done.

It took five years to figure out how to make the dyes, and 18 months to work out the production process, but in 1949, Tiffen sold his first filters to amateurs, and three years later began selling to professionals. In 1954 the Tiffen Company moved to Roslyn Heights where it enjoyed growth until 1978, when a tragic fire destroyed much of the plant.

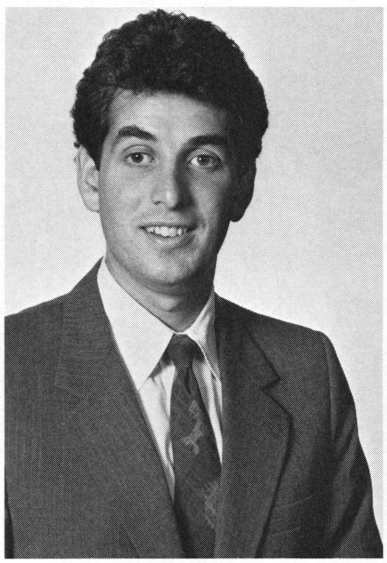
"I was coming back from a trip to the Far East. When my plane touched down in California, I got a call from my son, Steven, who told me the factory was on fire. By the time I got back, the entire building was gutted. It was really a tough situation," recalls Nat.

The Tiffen family regrouped and amazingly, in only 12 weeks, were in operation again at the present facility in Hauppauge.

Today, the company employs over 100 people and manufactures more than one and one half million filters a year,

making Tiffen the largest American filter manufacturer.

The Tiffen Laminate Process, developed and patented by Nat Tiffen, is the key for the way Tiffen filters are made today. In the Tiffen process, the dyes are precisely measured and mixed with other chemicals into a liquid form, and subjected to 500 degrees of heat and 450 pounds of pressure, until it becomes an adhesive layer that is less than one-thousandth of an inch thick. Then it is sandwiched between two pieces of crystal water-white optical glass; fused together with the use of a special bonding material. The key to the filter's durability is the method for making the dyes into a bonding agent. "This method allows precision control of transmission characteristics, resulting in more accurate and dependable filter colors," says Nat.



Steven Tiffen

Tiffen filters are made with a commitment to quality control that includes meticulous hand-inspection at 13 different points in the manufacturing process.

After the entire process is completed, each run is carefully inspected for exact density, transmission and color. If any parameter does not meet specification, the run is destroyed. Tiffen has been using this process since 1952, with many refinements and improvements incorporated over the years.

That commitment to quality earned Nat Tiffen an Academy Award for Technical Achievement from the Academy of Motion Picture Arts and Sciences in 1985

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for his unique laminate process. It was the first such award for filters. "When they buy your product, that's fine, but when they give you recognition, I think that was the proudest moment I could have had," commented Nat.

Tiffen filters exceed US military standards and are used by NASA for space photography. "NASA conducted an experiment in the 1950's where they took filters from manufacturers around the world and sent them up with one of the space launches. I'm happy to report our filters were the only ones that performed satisfactorily," Nat commented.

Tiffen's filters are an accepted standard in the motion picture, broadcasting and photographic industries worldwide. Professional filters, including Softnets, Color-Grads, Fogs and Low Contrasts enjoy a loyal following among top cinematographers.

Nat's wife, Helen, went to work in 1977, when the kids were older. She began in the bookkeeping department. Today she is the company's corporate secretary and the head of data processing.

Nat's oldest son, Ira, is senior vice president in charge of research and development. "The innovation from the professional sector is the lifeblood of a good product line and the driving force behind the research and development program," states Ira, whose work has enabled Tiffen to keep in step with new product technology and has led the company into new areas, such as the design of custom optics for flight training simulators.

Nat's younger son, Steven, is now Tiffen's president and CEO. Previously vice president sales & marketing, his ideas and knowledge of the marketplace have proven key to Tiffen's continued successful development. "We are and always will be committed to developing and supplying products that fulfill our customer's needs, using the highest standards of quality," comments Steven.

Son-in-law Jeff Cohen, is vice president of manufacturing, responsible for lab operations and other areas of production. △

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Three Little Pigs—Big Little Picture

by J. B. Kaufman

Dan Thomas, the syndicated film reviewer, was well aware of the variety of outstanding films released during 1933. His list of the ten best films of the year acknowledged such distinguished "prestige" features as *Berkeley Square* and *The Power and the Glory,* along with popular favorites like *Footlight Parade* and *She Done Him Wrong.* But at the top of the list he placed a modest animated cartoon, with only four characters and a running time of less than nine minutes. The film was Walt Disney's *Three Little Pigs,* and Thomas showed no hesitation in naming it the best film of the year.

He was not alone in his enthusiasm. Released in May 1933 with no special publicity or promotion, *Three Little Pigs* had quickly blossomed into a national craze for which no one, least of all the Disney staff, was prepared. People who worked on the cartoon still shake their heads in amazement over the sudden wave of fame that engulfed the film and its characters; that created such a shortage of prints that some exhibitors resorted to showing the foreign-language editions; that catapulted the simple melody, "Who's Afraid of the Big Bad Wolf?", to such popularity *Time* called it "the tune by which 1933 will be remembered."

At year's end the film was still showing in major first-run theaters, and it would remain there until the spring of 1934 – and, even then, would be

replaced only by a sequel featuring the same characters. That sequel would later be followed by two more, while *Three Little Pigs* itself remained in perpetual circulation. Although one of its scenes was quietly revised in later years, to avoid controversy in the face of changing social mores, the film as a whole was popular enough to be reissued theatrically – not once but three times – in addition to countless television showings. In time it has become, by any commercial standard, the most successful one-reel cartoon in history.

What has made this film so popular? To be sure, it was – and remains to this day – a most appealing film, but the same might be said of other Disney shorts of the same period. Why was this one cartoon singled out above the rest?

To begin with, *Three Little Pigs* was a breakthrough in what was to become a top Disney priority throughout the Thirties: *personality animation*. Disney had long since realized that, if his characters were to have any appeal beyond that of mere moving drawings, they must project convincing personalities. This proved to be one of the greatest challenges in animation, and Disney and his artists devoted considerable effort to meeting it. In many of their films, plot development, music, and other concerns became secondary to the attempt to convey sharply defined, engaging, convincing personalities from the screen.

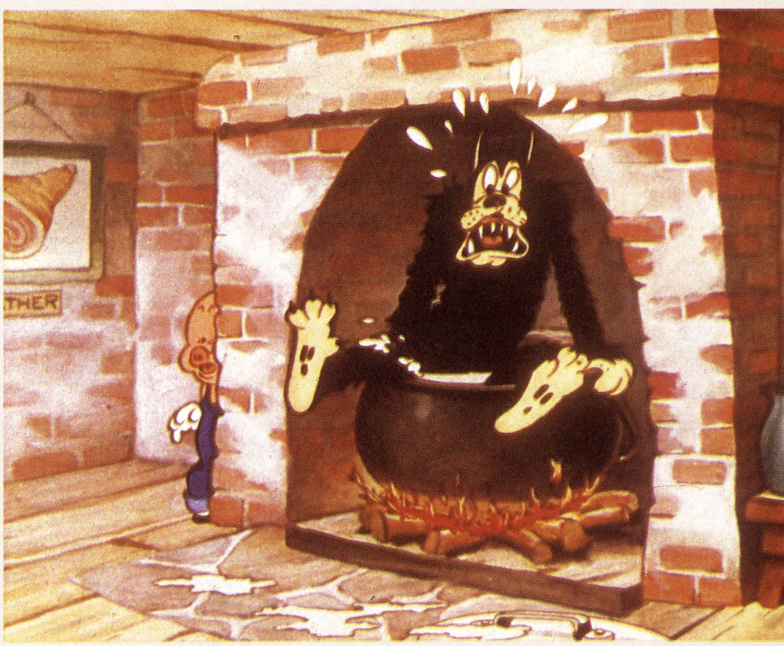
This concept was realized, suddenly and vividly, in *Three Little Pigs*. The original story, a folk tale passed down from one generation to the next, had been rather long and filled with incident. For the film, much of this was discarded in favor of a simple, skeletal plot line: a wolf pursues two foolish pigs, easily blowing down their houses, which have been built hastily of straw and of sticks. When they take refuge in the sturdy brick house of the third pig, the wolf is unable to blow it down; so he tries to slide down the chimney, and comes to grief in a pot of boiling water in the fireplace. This simplified plot allowed more time for character development. The first two pigs became, not foolish, but playful, so filled with exuberance and *joie de vivre* that they had no time for such mundane concerns as house construction. To underscore their playfulness they were given a cheerful song to sing, and musical instruments (a fiddle and a fife) to play. By contrast, the pig who built the brick house became a model of prudence and industry, and there was something endearing about the sober determination with which he went about his work. Since the wolf was to be so handily outwitted, he could not be the wily, cunning villain that fairy tales have so often depicted wolves to be. Instead, in an effective twist, he became a slightly dimwitted wolf, *trying* to live up to his crafty image.

This delineation of character had a bearing on the choice of artists who would bring the characters to life. In this "Golden Period" of the studio's history, animators were often cast for a certain character or characters as carefully as if they had been human actors in a live-action film. Their individual strengths and specialties were used strategically for the good of the picture. Thus, principal animation of the Pigs was divided between Fred Moore, who had already shown his ability with appealing, "cute" characters, and Dick Lundy, whose knack for animating dance steps was well suited to the scenes in which the playful pigs danced and sang. Norm Ferguson, perhaps best known for his animation of Pluto, borrowed some of that character's laborious thought processes for the Big Bad Wolf.

Art Babbitt, who had already acquired his lifelong fascination with the analysis of anatomy and action, was given two major action sequences: one in which the Wolf's temporary capture of the playful pigs was thwarted by a head-on collision with an apple tree; and the climactic episode of the Wolf's unsuccessful attempt to enter the brick house via the chimney. (It was Babbitt, too, who suggested the scene in which the Wolf's efforts to blow down the brick house left him blue in the face – an early example of a gag based on the use of color. Today, this scene has lost its impact through decades of imitation, but in 1933 it invariably got one of the biggest laughs in the picture.) Finally, Jack King, a young artist who would later become an animation director – and who is hardly ever mentioned in connection with this film – filled in with some miscellaneous short scenes. The finished film reveals that personality development was already considered more important than visual uniformity. The *appearances* of all the characters change slightly as they pass through the various animators' hands – but their *personalities* remain constant.

The photographing of animated cartoons was not usually the province of world-renowned cinematographers but as it happens, *Three Little Pigs* was photographed by none other than Ray Rennahan, ASC. Readers of *American Cinematographer* will be

Opposite page: *Two foolish pigs watch one smart one build his house of bricks.* Below: *B.B. Wolf gets a warm reception at house number three.*



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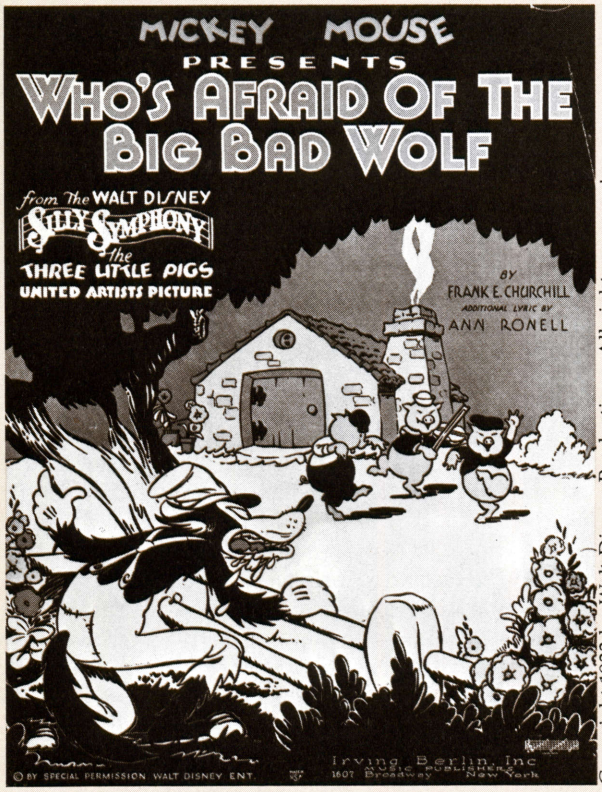

Sheet music cover for the pigs' hit song, utilizing art from the one-sheet poster.

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familiar with the tremendous role Rennahan played in the early history of Technicolor. At the time, studios wishing to make Technicolor films were obliged to have them photographed by Technicolor personnel – and Disney's color cartoons, which had begun less than a year earlier with *Flowers and Trees*, were no exception. They were the first cartoons to use Technicolor's new three-strip process, and a great deal of testing and experimentation were still called for. Accordingly, for Disney's early color films (including *Three Little Pigs*), Rennahan worked with Bill Cottrell, the head of Disney's camera department.

Cottrell recalls today that the presence of Technicolor personnel quickly became a mere formality. For each successive frame, Cottrell would raise the platen on the camera table, remove the cels from the previous frame, make any necessary adjustments to the background, put the new cels in place, and replace the platen – whereupon Rennahan would push the button that exposed the frame! "But," Cottrell adds quickly, "that's the way it had to be done. And Ray was a very nice man. You know, it was just a job that he had to do." Soon Disney's color production was standardized and running smoothly, and Rennahan was free to give his full attention to such live-action pictures as *Becky Sharp*. But when Disney began tentatively to venture into live-action production *(Victory Through Air Power, The Three Caballeros)* in the Forties, Rennahan's work was once again seen in Disney films.

Another popular explanation of the great success of *Three Little Pigs* is that it served as a tonic for the times. The year 1933 was one of the worst of the Depression, and millions of Americans, faced with a wolf at their doors, found a vicarious release in watching the Pigs defeat *their* Wolf. Undoubtedly there is some truth in this theory, but *Three Little Pigs* cannot be taken very seriously as a "statement" about the Depression. To begin with, it has never been clear exactly what that "statement" was supposed to be. Some have seen it as an endorsement of the recently-elected Franklin D. Roosevelt, a promise that the New Deal would cure the ills of the Depression. On the other hand, the Wolf is defeated by the old-fashioned virtues of hard work and individual initiative, and the Practical Pig's warning that "work and play don't mix," so some have seen the film as a tribute to Herbert Hoover. (One writer has even suggested that the Practical Pig *looked* a bit like Hoover, a trait which was never mentioned in the model sheets!) This explanation of the film's popularity overlooks the other, more explicitly Depression-oriented cartoons of the same period which failed to approach the success of *Three Little Pigs*. Walter Lantz's *Confidence*, released in July 1933, is a good example; in it Oswald the Rabbit goes to Washington to confer directly with Roosevelt on the nation's economic woes. The film's message could not be more clear, but it is hardly remembered at all today.

Certainly the success of *Three Little Pigs* owes something to the elusive factor of timing – being released at a time that was psychologically "right." This was illustrated when the film was given a belated release in Finland, along with a package of other Disney shorts. Surviving records indicate that it was popular in Finland, but not spectacularly so; it was outgrossed there by both *Santa's Workshop* and *Birds in the Spring*.

Whatever the causes of the film's success, its impact was immediate and spontaneous. United Artists, then Disney's distributor, was unprepared for the short's extraordinary popularity, and found itself unable to satisfy the demand for prints. "They had it booked for more theaters, and they were taking it from one theater to a neighboring theater so they could run it and then bicycle it back," says Dick Lundy. "And they were running the Spanish and French prints also; they were running every print they could get their hands on – I mean, here in L.A. I don't know what happened in the rest of the country, but I know that here, that's the way it was."

That, indeed, was the way it was everywhere. As public interest refused to abate, but actually increased, the press began to enjoy turning from more serious news of the day to report on the latest development in the Pig craze. First-run theaters, whether or not they could obtain the film, incorporated its characters and music into their stage prologues. Theaters that *were* showing the film began to compete with each other with elaborate promotions and advertising. One Brooklyn exhibitor displayed three live pigs in a cage outside his theater – and was promptly charged with cruelty to animals when the cage was judged too small.

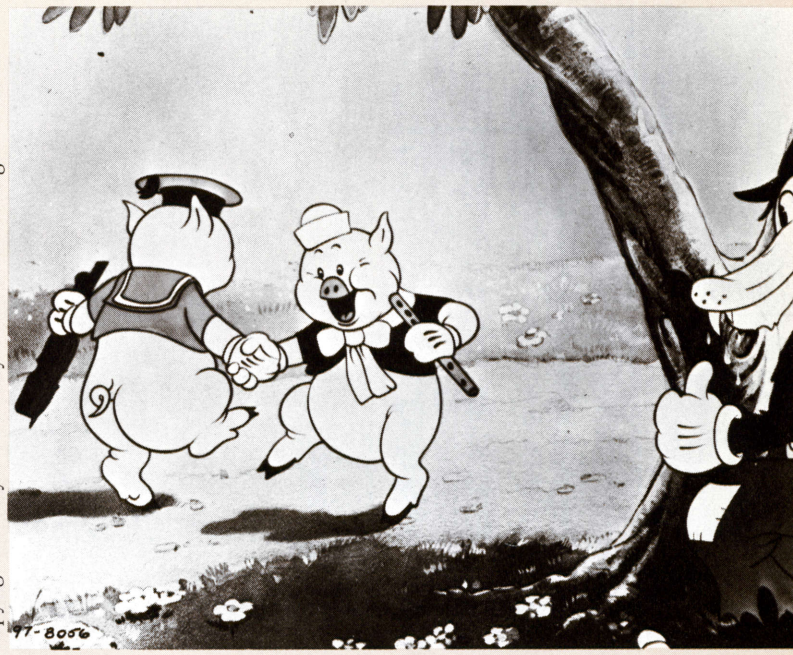
One unexpected side effect of *Three Little Pigs'* popularity (and, surely, a contributing factor as well) was the separate popularity of its theme song,

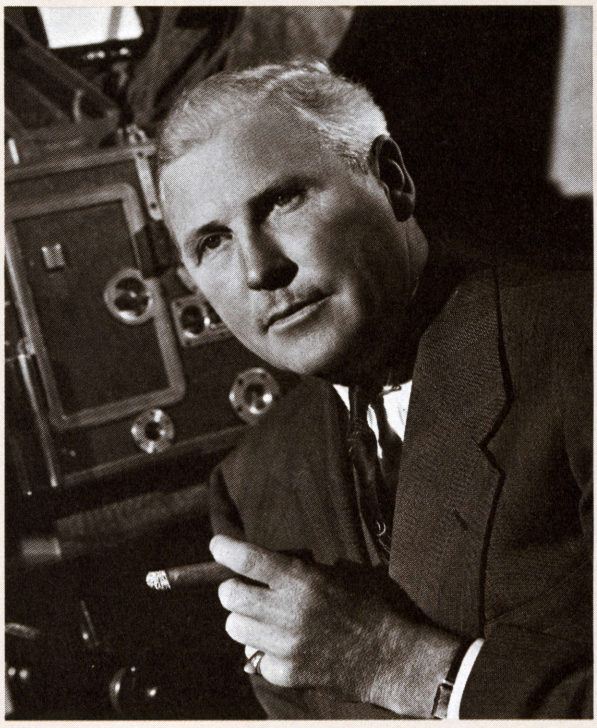
"Who's Afraid of the Big Bad Wolf?" The song was the work of staff composer Frank Churchill, one of the many examples of his ability to produce instantly appealing melodies. On screen it was sung by the two playful pigs, but the voices were supplied by two young free-lance singers named Mary Moder and Dorothy Compton. Today both ladies have fond memories of Walt Disney and Frank Churchill, but remember their work on *Pigs* as a simple one-day assignment, sandwiched in between their other recording, radio, and concert work. Mary Moder recalls that they were paid a grand total of ten dollars each for their day's work. (For the record, Mary Moder, as Fifer Pig, sang the melody, while Dorothy Compton as Fiddler Pig took the harmony part. Pinto Colvig and Billy Bletcher played, respectively, the Practical Pig and the Wolf.) "It was such an insignificant thing," says Dorothy Compton Morton with a chuckle. "I mean, *we* thought it was insignificant at the time. We didn't know it was going to be a hit."

That fact was evident as soon as the song was exposed to the public. Dick Lundy recalls that, after the first theatrical preview, members of the audience came out of the theater singing or whistling the tune – and the die was cast. Suddenly, and for the first time, the Disney studio had a hit song to its credit. Augmented by some additional (and rather juvenile and embarrassing) lyrics by Ann Ronell, "Who's Afraid?" was issued in sheet-music form by Irving Berlin, Inc. (It was not the first original song from a Disney film to be published, but it was the first to meet with such unequivocal success.) Soon it could be heard everywhere, in the repertoires of popular orchestras, on radio and records. A number of those recordings survive today, and display a remarkable variety of adaptation. Many are in the collection of the Institute of the American Musical in Los Angeles. The treatments range from "Variations," by the piano duo of Fray and Braggiotti, to jazzy renditions by such performers as Ethel Shutta and Ben Bernie. And of course the song's popularity was reflected by that most reliable barometer of public taste, the movies. Within eighteen months of the release of *Pigs*, snatches of "Who's Afraid?" could be heard in such widely varying features as *Duck Soup, It Happened One Night, We're Not Dressing*, and *Babes in Toyland*. (The latter film not only used the music, but added the Pigs – based loosely on the Disney design – to the more traditional inhabitants of Toyland, and made them an integral part of the plot!)

Several years later, Mary Moder and her husband were vacationing in Chicago. "We were in the elevator of the Stevens Hotel, going up to our room, and the elevator was full of people. And all of a sudden, from the back of the elevator, came 'Who's afraid of the big bad wolf, the big bad wolf . . .' It was Frank Churchill! So we got off at the next stop and visited with him and his wife for a while. Everybody in the elevator thought we were crazy!"

The success of *Three Little Pigs* was ample cause for rejoicing at the Disney studio, but it had its downside as well. After a time, such apparently unlimited success began to breed resentment from others. Among exhibitors, that resentment was heightened when United Artists starting raising the rental fees for the short. "Some of the theatres," said the New York *Daily Mirror*, "are complaining that they pay more for 'Three Little Pigs' than they pay for feature pictures – but they go right on booking it anyway." By November 1933, Walt Disney was moved to make a formal statement to the press, denying that he was reaping great profits from his famous cartoon. According to *The Hollywood Reporter*, Disney claimed that "his short has failed to cover the cost of its prints during the 19 weeks





Above: *Norm Ferguson's wolf prepares to meet Dick Lundy's pigs in the original 1933 version.* Left: *Ray Rennahan, ASC.*

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Above: The Big Bad Wolf *introduced Little Red Riding Hood and Grandma* (opposite) *into the story.* Right: *In December 1933 Marion Savage Sabin of Parents Magazine presented Walt Disney an Award for Distinguished Service to Children in recognition of Three Little Pigs.*

since its release."

Meanwhile, even as *Three Little Pigs* was establishing precedents throughout America and the world, it was achieving another "first" at its home studio. Until this time, none of the Silly Symphonies – the series of which *Pigs* was a part – had ever inspired a sequel. Disney had maintained a strict policy, within this series, of creating new characters for each film. (One possible exception is *The Night Before Christmas,* released in December 1933. This film features a Santa Claus who looks and sounds exactly like the one in the previous year's *Santa's Workshop,* and might therefore be considered a sequel. On the other hand, production of *The Night Before Christmas* was probably motivated as much by seasonal considerations as by the success of the earlier film. In any case, the press sheet for *The Big Bad Wolf,* the first followup Pig film, specifically identifies it as "the first Disney sequel.") But the enormous world-wide popularity of the Pigs and the Wolf made it inevitable that they would return to the screen. Ultimately they did so in three sequels.

The first was *The Big Bad Wolf* (1934). Originally this film was intended simply as an adaptation of "Little Red Riding Hood." Since there was a wolf in the story, and since the studio had a celebrity wolf of its own, it was only natural that he should take the role – and, since he was returning, there seemed no harm in letting the Pigs make a guest appearance too. A memo from the story department (dated October 1933) warned: "We do not intend to let the pigs and wolf 'steal' the story." But as public enthusiasm for *Three Little Pigs* showed no signs of diminishing, the temptation must have been too great, and in the finished film Red Riding Hood became little more than a supporting character in her own story. This shift in emphasis is reflected in the film's title card, which reads: " 'THE BIG BAD WOLF,' with LITTLE RED RIDING HOOD, THE THREE LITTLE PIGS, and GRANDMA."

The film does begin with Red Riding Hood on her familiar errand to Grandma's house. Against Practical Pig's advice, the two playful pigs, with a great show of fearlessness, accompany her on the short cut through the woods. When the wolf appears, of course, they scream and run for help, leaving Practical Pig to save the day – which, in the end, he does by shoveling hot coals *and* unpopped popcorn into the seat of the Wolf's pants.

Produced so soon after *Three Little Pigs,* and by practically the same team (director Burt Gillett, the same composer and vocalists and, for the most part, the same animators), *The Big Bad Wolf* seems almost an extension of the earlier film. If there is any difference, it is that the filmmakers, confident in their use of proven characters, cannot resist playing to the gallery once or twice. (As the Wolf lies in bed, pretending to be Grandma, Red Riding Hood delivers her traditional line about his big nose. Instantly the Wolf transforms his face into a caricature of Jimmy Durante, then leers at the camera: "How'm I doin'?") This was not the first animated cartoon to send up a fairy tale, but in spirit it anticipates, in a conservative way, the wild parodies Tex Avery would later direct for Schlesinger and MGM.

Three Little Wolves (1936) introduces three lupine offspring who, true to their paternal background (their maternal background is never mentioned), turn out to be obnoxious brats. The Big Bad Wolf disguises himself as a none-too-convincing Little Bo Peep, and enlists the aid of the playful pigs to help him find his sheep – whereupon the little wolves, disguised as equally convincing sheep, act as decoys to lure the pigs to their doom. Once again Practical Pig comes to the rescue, this time with the machine he has been building throughout the picture: a "Wolf Pacifier." This is an elaborate, Rube Goldberg type of device which puts the Wolf through a series of comic

tortures and humiliations before tarring and feathering him and stuffing him into a cannon, which blasts him away over the horizon.

This is an unusually witty, well-plotted cartoon, even for Disney. It is that rare film sequel which *technically* surpasses its predecessor(s), yet serves as an *artistic* complement to what has gone before. Not coincidentally, it is also the only Pig film to have been directed by one of the top echelon of Disney directors – Dave Hand, who, among his other accomplishments, was about to become supervising director of the studio's first feature, *Snow White and the Seven Dwarfs*. Technically, *Three Little Wolves* at times amounts to a "duet" between two great animators: Norm Ferguson, animating the Wolf, and Fred Moore, animating the Pigs. (Work on the little wolves was more or less evenly divided between the two. Another animator on this film was Eric Larson, recently promoted from the ranks of animation assistants, who would go on to become one of the mainstays of the animation department.) Once again the music was by Frank Churchill. Of course "Who's Afraid?" was heard – no Pig film would be complete without it – but this time the Wolf was also given a song, a German-dialect vaudeville number titled "Schweine Stew."

(By this time the Pigs had paved the way for further Silly Symphony sequels. The year 1936, during which *Three Little Wolves* appeared, also saw the release of *Toby Tortoise Returns* and *More Kittens* – sequels to, respectively, *The Tortoise and the Hare* and *Three Orphan Kittens*. By an interesting coincidence, *Toby Tortoise Returns* includes a brief appearance by the Pigs – along with characters from other Silly Symphonies – and *More Kittens* includes a quick reprise of "Who's Afraid of the Big Bad Wolf?")

The Practical Pig (1939) finds the two playful pigs going swimming, against their brother's advice. The Wolf, ludicrously disguised as a mermaid (complete with portable "island"), lures them into his net with the seductive strains of – what else? – "Frankie and Johnny." But, having caught two of the pigs, he cannot bring himself to cook them until he catches the third one as well. This lapse into foolish pride brings him afoul of Practical Pig's latest project, a "lie detector," which punishes each of his fabrications by spanking him or scrubbing his mouth out with soap. *The Practical Pig* continues a trend established in the two previous films: the Wolf's disguise is more preposterous than ever, and the playful pigs, since they are fooled by it, are more gullible than ever.

Although the basic premise is a good one, and although transcripts of the story conferences testify to the great care that was lavished on this film, *The Practical Pig* is something of a disappointment. Somehow its humor and situations seem forced, especially after the sustained invention and charm of *Three Little Wolves*. *The Practical Pig* was the only Pig film *not* to be released as a Silly Symphony (that series was about to end).

Instead the opening and closing titles identify it as "A Walt Disney 'Three Little Pigs'" – much as

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another film might be labeled a "Mickey Mouse" or a "Goofy" – indicating that there may have been some intention to create a regular series of Pig films. If such a series was planned, it never materialized, and *The Practical Pig* proved to be the official end of the Pig saga.

But the characters continued to appear in special promotional films and in cartoons starring other characters. The Wolf was a member of *Mickey's Polo Team* in the 1936 short of that title, and the Pigs were seen jeering at him from the sidelines. One of the characters' most unusual assignments came in 1941. The Disney studio agreed to produce a series of trailers for the National Film Board of Canada, urging Canadian audiences to buy government savings certificates to support the war effort. The first of these trailers, released in November 1941, was *The Thrifty Pig*, which re-used liberal amounts of animation from *Three Little Pigs*. Once again the Practical Pig was seen building a brick house – this time of bricks which, seen in close-up, were revealed to be savings bonds. Original animation of the Wolf was re-drawn to outfit him with a Nazi hat and armband, and one long shot of Practical Pig's home was re-drawn to show a Union Jack flying proudly in the front yard!

One of the most fascinating addenda to the Pig story is the case of the revised scene. When *Three Little Pigs* was originally released in 1933, it included a scene in which the Wolf came to the brick house in the exaggerated guise of a Jewish peddler. Ethnic stereotypes were, of course, not uncommon in films of the early Thirties, and were usually essayed in a freewheeling spirit of fun, with no malice intended. But by the time the film was reissued in 1948 (two further reissues followed, in 1968 and 1976), social attitudes had changed considerably. "It came down to me from the top office," says Jack Hannah, "that the Hays Office said the Jewish people would be offended." Hannah, a

Above: ***The pigs bolstered this vaude bill in New York for months.*** **Right:** ***The first meeting of the foolish pigs and the wolf.***

beginning Disney artist in 1933, had made some of the "in-between" drawings for *Three Little Pigs*. By 1948 he had advanced through the ranks to become a director, and when it was decided to revise the peddler scene, the project was assigned to Hannah's unit.

At first the soundtrack was left intact, and the Wolf, now attired in a nondescript coat, battered hat and glasses, was animated to the original dialogue track. "And that meant repainting the background, Hannah adds. "Because the background evidently had been destroyed, or somehow they couldn't find it, so we had to redo it. So I had my layout man copy that style for the background, to fit the old one."

Still later, in case the Yiddish dialect of the original scene might itself be found offensive, the dialogue was changed as well. Now the Wolf spoke in a standard "dumb" cartoon voice. Modern audiences are almost invariably shown this third version of the scene, and rarely notice anything amiss. A slight but definite change in drawing style, and the fact that the Wolf's lip movements do not match the dialogue on the soundtrack, are the only evidence of the patchwork.

All in all, the Pigs and Wolf have had quite a varied career since 1933. Their original function was a strictly limited one, and without the distinctive personalities that were given to them, their story might well have ended then and there. Instead, some special intangible appeal has brought them back time and again – most recently in *Who Framed Roger Rabbit?* – and will probably continue to do so as long as people watch animated films. △

Three Little Pigs. *Released 27 May 1933* by United Artists. *Director:* Burt Gillett. *Animation:* Fred Moore, Dick Lundy, Norm Ferguson, Art Babbitt, Jack King. *Music:* Frank Churchill.
The Big Bad Wolf. *Released 14 April 1934* by United Artists. *Director:* Burt Gillett. *Animation:* Fred Moore, Dick Lundy, Norm Ferguson, Les Clark, Ham Luske, Gerry Geronimi. *Music:* Frank Churchill.
Three Little Wolves. *Released 18 April 1936* by United Artists. *Director:* Dave Hand. *Animation:* Norm Ferguson, Fred Moore, Eric Larson, Bill Roberts. *Music:* Frank Churchill.
The Practical Pig. *Released 24 February 1939* by RKO Radio. *Director:* Dick Rickard. *Animation:* Norm Ferguson, Fred Moore, Frank Thomas, Ollie Johnston, Riley Thomson, William Gray, George Rowley, Larry Clemmons, Claude Smith, Art Palmer. *Music:* Paul J. Smith *and* Frank Churchill.

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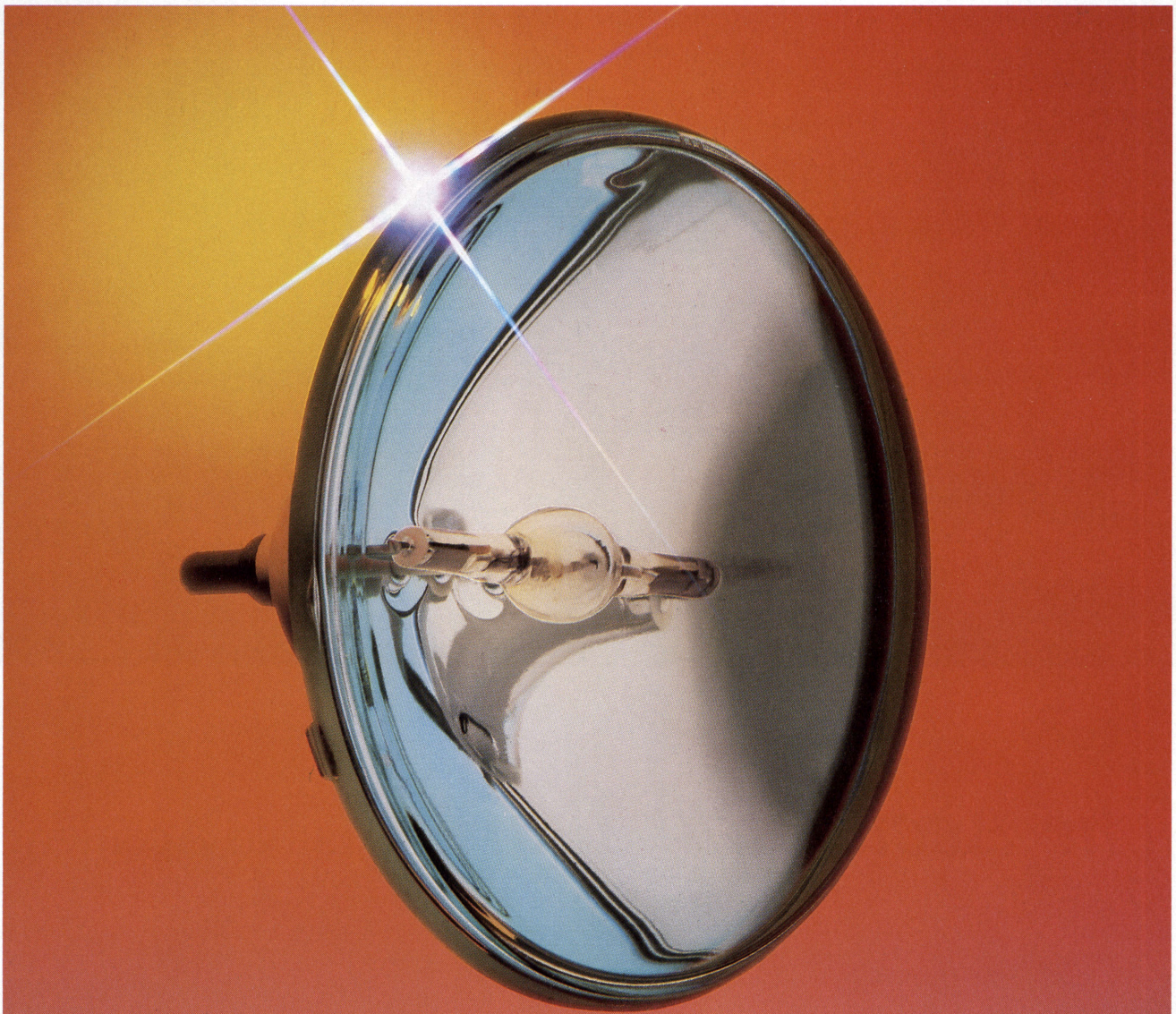

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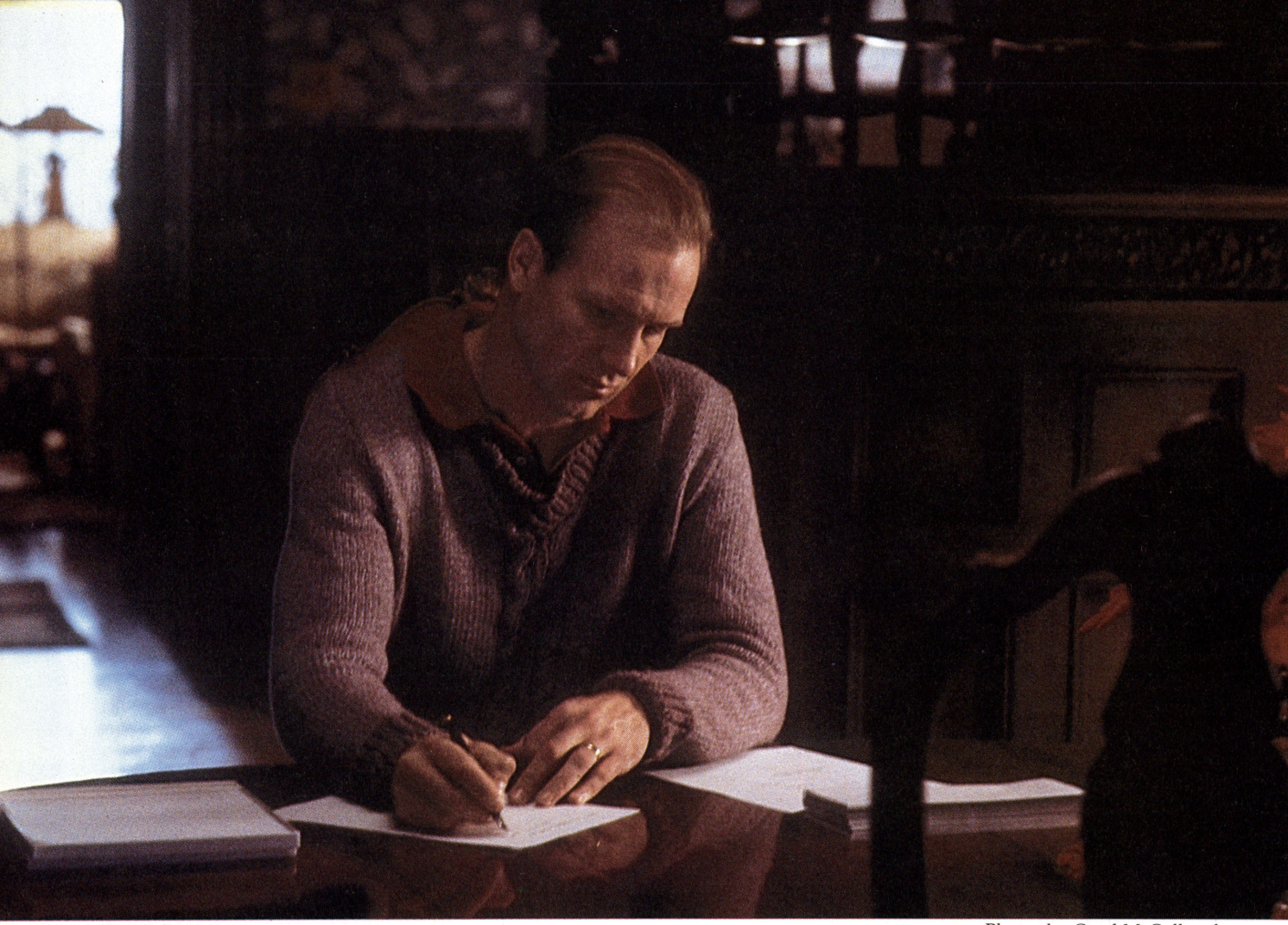


Photos by Carol McCullough

The Accidental Tourist Is No Accident

Written/directed/produced by Lawrence Kasdar
Photographed by John Bailey, ASC
Edited by Carol Littleton

by Nora Lee

John Bailey, ASC had finished principal photography on *The Accidental Tourist* in the early spring and now, just before autumn set in, he was still very involved in the film. In recent weeks he had attended four screenings that were designed to see how the film played to an audience. Bailey, a veteran of 20 features in the last ten years, found himself amazed all over again at the medium of film.

"The thing that is very apparent on this film – more than almost any other film I've done – is just how malleable, how plastic the medium is. It's especially clear here because this film is derived from another source, a novel, that is very beautifully structured and sensitively rendered. And it is part of a body of work that you could say is a vision of life. There's a consistency (from book to book) in Anne Tyler's work. *The Accidental Tourist* is one part of a broader vision of characters in crisis. That is the film we

made," said Bailey.

"We" refers to a team of filmmakers that have become family over the years. For this film writer/director Lawrence Kasdan chose to work with Bailey as cinematographer and Carol Littleton as editor, as he did on *The Big Chill* and *Silverado* (his last effort). Kasdan wrote the screenplay from Tyler's novel of the same name. The film stars William Hurt as Macon Leary, Kathleen Turner as Sarah Leary, and Geena Davis as Muriel.

The adaptation of a novel to film is certainly nothing new, but it gave Bailey a chance to reflect on the relationship between the written word and film. "What has been amazing in these recent screenings is to see what lives and breathes and what's gasping. There isn't necessarily a connection between what works in the novel and what works on film. You can read how something is rendered in a novel and it works. Then you see an accurate interpretation of it on film and it doesn't work. Film is inherently different. So you go back and change things and manipulate things. And yet the new interpretation is equally valid. It's an honest way of presenting the material.

"You would think that there is a clearly defined structure in a novel: a skeleton that reveals itself and you flesh it out. But if you take those same bones, you can completely rearrange them into a film. This is nothing new. We all know it, and we talk about it in film school. But to confront this principle in a piece where you don't necessarily expect to, is a revelation of just how magical making a movie is."

Bailey believes that it is important for the cinematographer to be able to see the evolution of the film during the editing process. By staying close and observing all the changes, he feels he learns much about his cinematography and the role it plays in the making of the film. "I learn on several levels. As a cinematographer I learn whether my ideas have some sort of organic life to them. I also learn where things don't work – where wrong

Opposite page: ***Hurt, portrait of an unhappy man.*** **Left:** ***Kathleen Turner, Hurt's wife, equally unhappy as shown in this dramatically back lit setting.***

choices were made. I then have the opportunity to reflect back on why those choices seemed to be right when I made them and why they don't work now," Bailey explained.

"It's also very interesting to see the effect of shifting sequences in the film, of changing the chronology. As a cinematographer, you have imprinted on the film your lighting and visual ideas to reflect a certain rhythm. When those are changed it's like taking movements or themes out of a sonata and shifting them around. It can be disconcerting. It can also be revealing of just how flexible the medium is, because often a new chronological arrangement makes a better film.

"Finally, observing the film through editing acts as a warning to a cinematographer not to be too arrogant. It's very popular for cinematographers to speak about putting some sort of artistic signature on their work. But once a film is shot, the real work begins. Whatever the cinematographer planned can very easily go right out the window. If that signature is written too boldly, and with too much emphasis, it can be detrimental to the film. A cinematographer has to realize that he is part of the filmmaking team. He has to consider very carefully the on-set choices that he makes and what effect they will have on the film if it is restructured. We're not talking about something that's an odd occurence. Any film you're ever involved with gets restructured to some extent."

The Accidental Tourist is a difficult story to capsulize. Macon Leary is a travel writer whose compulsivity has taken all the mystery and fun out of his life and his travels. Sarah, his wife, is quite the free spirit, but the murder of their son has caused a fundamental change in her attitudes about life. Somehow, Muriel, a ditzy dog trainer, gets thrown into this precariously balanced arrangement. The result is sometimes funny and sometimes sad and often a little of both. This is no action/adventure, nor is it a romantic comedy. It's more like Kasdan's *The Big Chill* – finding out who you are and learning to live with that person.

Bailey likened the intimacy of this film to another film from early in his career, *Ordinary People*, and he saw an opportunity to test himself as he faced some similar cinematic problems. He isn't the same cinematographer he was in 1980. The difference: "One of the things that I have experienced in the last couple of years, and especially on *The Accidental Tourist*, is a change in my own approach to work. I find myself trying to operate more and more on an emotional, spontaneous level on the set. No matter how much reflection I do upon reading the screen-

Demonstration of intimate camera points of view which prevail throughout the film.

play and thinking about a methodology or a visual line for the film, what happens day-by-day, scene-by-scene is usually very different from anything I could have planned for.

"It's important to plan – I'm not saying that it isn't – but the important thing for a cinematographer, absorbed in finding a way to translate his concerns into the film, must at some point be able to let go of that preparation. He has to look at the process of making the film not merely as executing his preparation, but as being sensitive moment-to-moment to what is happening with the directors and the actors. He must be able to modify his plan or come up with a totally fresh approach to the scene.

"That is a most difficult thing. You're on a set with the electricians and grips, the rest of the camera crew, various assistants, actors and a director. Once the rehearsal is finished and you've seen the scene, the director often leaves to continue work with the actors.. Everyone turns to the cinematographer and says, What do we do?' Now, if you've got a plan, which most cameramen try to have, then you know you are insulated, protected. All you have to do is execute that plan. The real challenge is to be able – when it's necessary – to throw that plan away and respond to whatever has just happened in rehearsal."

Bailey compared the cinematographic challenge to that faced by the actors. Once they are technically trained to hit their marks, play to lights or go for a certain look, the execution of the material depends on finding the truth of the moment. Sometimes that means ignoring the technicalities and being guided by instinct and the director. For Bailey then, the question becomes, "Why should any less be expected of the cinematographer? If the cinematographer is attuned to the director and the actors then he or she, too, can find the truth of the moment."

The cinematographer must have the cooperation of the rest of the filmmaking team. As Bailey points out, "Too often the cinematographer isn't on set during rehearsals. The director may ask him to leave because he wants to be alone with his actors, or the cinematographer doesn't feel comfortable. The cinematographer is brought in later to see the rehearsal – *after* it's worked out! What can he do? He has not shared in the creative process. He can only go on some pre-ordained plan . . . or pull out some idea or approach that's been used a thousand times before. To counter that possibility, I try to be on the set all the time. I sit in on the rehearsal with the actors. It's part of my job. The cinematographer is the one person who is always on the set."

On *The Accidental Tourist* Bailey had the right environment and the right director and actors to prove his theory. He and Kasdan and Littleton began their collaboration by choosing a film format that would aid in the telling of the story.

"To explain this, I need to back up a little. In *Silverado*, we decided to shoot in the Super Techniscope process because we wanted a sense of enormous expanse of open country and vistas. We wanted a deep depth of field, and a sense of characters *in* the environment. They were larger-than-life characters in the true sense of the mythic West.

"*The Accidental Tourist* is a very closed, hermetic world. Most of it takes place inside a couple of houses or a couple of apartments. Only a few sequences take place outside on the streets of Baltimore, Paris and London. Implicit to the character that Bill Hurt plays is that he travels around the world and doesn't see anything. So the last thing we wanted was a Baedecker tour of Paris and London. When people see the film, I think they'll be amazed at how little they see of either city.

"For instance, the most you see of the tourists' Paris is a night scene on the *Champs Elysees* shot in a Burger King with the *Arc de Triomphe* lit up in the background – out of focus. The Burger King sign is much more prominent than the arch. We knew we were dealing with a man who has a really closed, repressed view of life. The fundamental question became How do you translate this visually?'"

The answer to the question involved the choice of anamorphic format over the normal

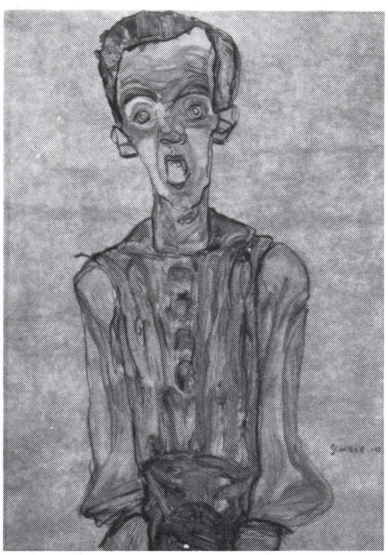
spherical format. "I had never shot a film in the anamorphic process. I've avoided it. I've always been very concerned with what I consider to be its physical limitations. For example, it gives a shallow depth of field and because of the longer lenses you tend to use, the background field opens in a very narrow way. The perspective gets compressed and you don't really establish the planes of depth clearly. All these things that I had always perceived as liabilities suddenly had the possibility of being active, vital support for the character and the dramatic thrust of the film," Bailey said.

In order to establish that anamorphic would do everything for the film that he hoped, Bailey asked Kasdan to allow him to shoot the screen tests for the actresses in the anamorphic format. He went to the trouble to light the test set completely, as if it were the real thing. Then when the tests came back Kasdan, Littleton and Bailey were able to discuss exactly what effect the format choice would have on the story. "We all decided anamorphic would be a tremendous asset. Larry and I decided to reinforce the effect even more by shooting as much of the film with as long a lens as I could. So the film is very compressed, very selective in its depth of field. Some people could even say it's claustrophobic. But it does fit."

Even with strong performances by Turner and Davis, this is William Hurt's film because it's Macon Leary's story – almost from the inside out. Explains Bailey, "There is no doubt that the person who leads us through this film is Macon Leary. He provides the narration all the way through. So the camera not only follows him, but almost stalks him. It is relentless in it's observation of the smallest nuance of his behavior. The smallest facial expressions or nervous tics are almost surgically recorded. I think that more of this film was shot in medium close-up, close-up, and extreme close-up than any picture I've ever done.

"It's interesting because

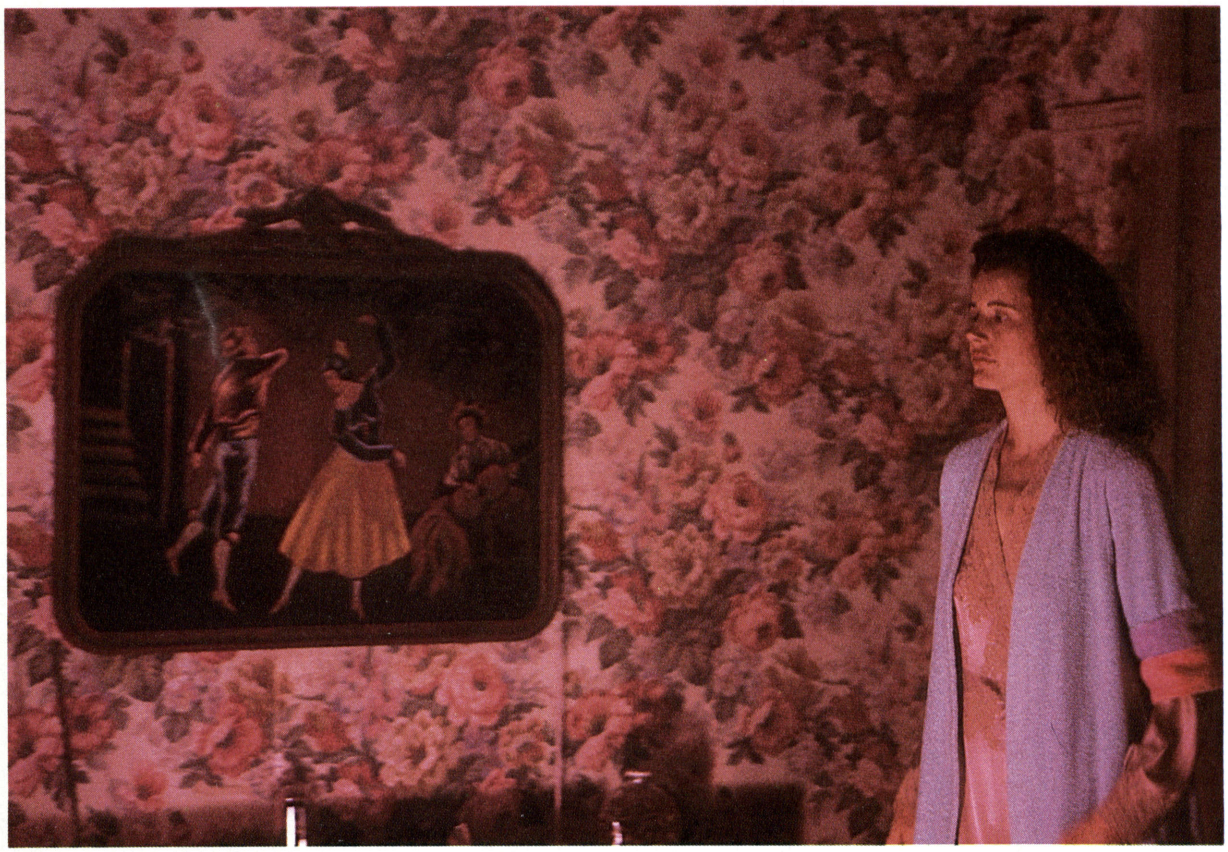
Bailey talks of his admiration for the work of Schiele (self-portrait below) and his efforts to capture like expressions of pain on Hurt's face.



I've always believed in a close-up not being too close. There's something very intrusive about too tight a shot. There is a specific head and shoulder size that I think an audience is comfortable with. Making the audience comfortable is exactly what I did *not* want to do in this film. I wanted the audience to be thrust into the film and I wanted the experience at times to be uncomfortable and disconcerting. In that way they experience some of the uneasiness that Bill Hurt feels as the picture progresses."

This film relies heavily on the actors to tell the story. Their faces must become the pages in the book, with the whole gamut of human emotion revealed in a look, a lifted eyebrow, a half-opened mouth. For Bailey the challenge became one of capturing those faces and their subtleties so that the audience could read between the lines.

"The most difficult light-



Geena Davis, painted with rose light.

ing a cinematographer can do is to light the human face," Bailey said. "It's very easy to light a large night exterior. It's very clear what you have to do. There are only so many ways you can light a room full of furniture or a street or any location. But when it comes to lighting the human face there are more ways to light it than anything else in the world. But only a couple of those ways are right for any specific scene. You're standing there, confronting this person very simply and directly and you have to ask What do *I* do to make this moment its strongest and most effective?'

"I think a cinematographer very often is concerned with lighting actors to make them most attractive. Most of the time that's what the director, the studio and certainly the actors want. So you fall into patterns. Once you study the landscape of a certain face, you find there are things you can do to make that face look good.

"That notion wasn't at all applicable to this film. The one guiding principle I used – and Larry supported me all the way on this – was to light for the truth of the moment, not for whether it was the most flattering or attractive light. A lot of times the most attractive light is the least interesting. It's often flat light – not that contrasty light necessarily will be dramatic – but flat light washes out all the physical idiosyncrasies. It tends to suppress whatever nuance there is. What I was trying to do was the opposite."

Still, there must be a logic to the light. It has to come from somewhere, even if that somewhere is just to give the cinematographer a starting point in the lighting scheme. Classical Hollywood lighting – especially for black and white – didn't always concern itself too much with source. The portrait was more important than where the light came from. Today, cinematographers are all very conscious of the source of their lighting – in Bailey's opinion, sometimes too conscious.

"Today's lighting can be defined as lighting for the truth of the space. Many cinematographers are ruthlessly consistent about the source, sometimes to the point that you are overwhelmed by the lighting. That's one of the reasons that some cinematography is now so flashy and so much attention is being given to the cinematographers. There is almost an abrasive, aggressive use of lighting. You throw some smoke in the air and you can actually *see* the light. You're not just photographing the source of light hitting something, but you are seeing the light in air! With enough smoke in the air, the whole room becomes a light. How can people not notice it?

"That's fine for commercials where you're trying to assault somebody's sensibilities in the most aggressive way you can think of. But that is not what I perceive feature lighting to be about.

"So I faced a simple question: How do I use a light to make it nominally believable – but a light that is not slavishly following the dictates of source lighting? And I want its guiding principle to be dra-

matic reinforcement.' For me, that is really what lighting, compositions, camera movements, everything in *The Accidental Tourist* is about – dramatic reinforcement."

For example, Bailey continued, "There are a couple of dog training scenes that take place in the foyer by the front door. It was a very small space and difficult to work in. The scene was essentially the dog and the two actors, Bill Hurt and Geena Davis. It was a small enough space that we couldn't ever have a wide shot. Everything had to be done in cuts with close-ups. My new question was, How do I use the light to create a sense of dramatic tension?'

"Think about it: in a given room, at a given time, there might be light coming in from the window, from above from the chandelier, from a low table with a lamp on it, bouncing from the floor, and even bouncing off the clothes a person is wearing. That is a very naturalistic light, but to capture it on film is very difficult because you have to place six or seven lights to light one small face. That's not the logic we cinematographers usually work on.

"Usually we set one key light, and add a little fill to even it out. But as soon as you turn that first light on, it's so strong it becomes the guiding force. Sometimes the most difficult thing to do is to create a multiple sense of source. A lot of cinematographers, when given the opportunity, will shoot in existing light because it is astounding in nature just how many lights there can be at work on a face and what an effect they have.

"For the foyer scenes and others, I used a very different kind of lighting than I have used in the past. I lit a lot more from the floor – a lot of times as low as I could get it. Hardly any light came from the grids or the walls. Most of the sets had a lot of nooks and crannies. There were pillars, there were returns on walls, there were pieces of furniture. It was time-consuming, but there were a lot of opportunities to put lights inside the set, just out of frame, and low. I was constantly bringing the lights lower and lower, down to the point that a certain amount of light was bouncing off the floor.

"The floor is a logical place for bounce, but when light hits you from there, it's so unusual that it immediately has an impact on you. It models the face in a very specific way. It affects the way the audience is looking at that character at that moment. So using the idea that light might logically be coming from a window, a lamp, bouncing off a wall or a floor, I tried to sculpt the face more than I normally do.

"The amazing thing is that with multiple keys, suddenly the faces become very plastic, very mobile, very expressive. Even when there was a neutral, unexpressive moment, there was still something very alive about the faces because of the way the light fell," Bailey pointed out.

Bailey returned to his comparison of film and literature with the observation that film can do things that are very difficult to do in the pages of a novel. "I think a lot of the truth, a lot of the information in *The Accidental Tourist* is revealed through looks, through reactions, and not just in the dialogue. Especially with an actor like Bill Hurt who is so adept at saying one thing and creating a whole set of juxtaposed attitudes with his face.

"To create that same effect in text – that simple play of emotions that can happen on a face that has been lit to illuminate behavior and nuance – is very difficult. If Thomas Mann can spend three pages describing the furniture in a room – which Mann does wonderfully – then I suppose he could spend ten pages describing the physiognomy and the attitudes of a single expression. Film can do it instantly."

Film is almost synonymous with action and movement in the present day, but Bailey feels that there is a group of filmmakers who are dedicated to the exploration of the human condition – a condition that is not always reflected in movement. He uses *The Accidental Tourist*

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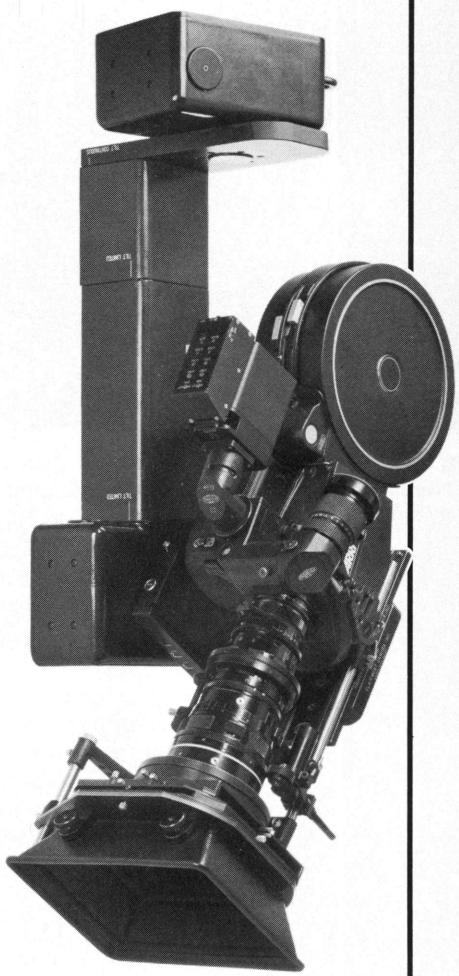

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Davis and Hurt aboard an airplane for Paris.

as an example.

"I've spoken mainly about the lighting because there is very little camera movement in *The Accidental Tourist*. Normally, I love to move the camera; in a spherical format I intentionally use fairly wide lenses so that little moves are emphasized and very dramatic. But *The Accidental Tourist* has very little camera movement. It's almost classically Japanese, and yet it was very easy to resist moving the camera. There was very little that camera movement could do to contribute to its rhythms."

Along with lighting and movement, the cinematographer uses angles to assist in telling the story. While Bailey didn't go as far as some of his European counterparts might have and free the camera of all logical points of view, he did keep the angles low. "I'm not sure if I can say scene-to-scene why the camera is low," he admitted. "There are very few high angles. I think there is something about looking slightly up at a person, as opposed to looking eye-to-eye.

"Film is very voyeuristic and when you are on an eye level and looking at an actor in a film, I think the sense of intrusion can be very strong. This is a subtle thing. A penetrating look by the actor with the camera right on eye level can almost be too intense – especially if you are shooting in a tight close-up. So if the axis is slightly off-center or if you are a little below the range of the look, it is somehow a little safer. I think by feeling safer, viewers are able to extend themselves more out toward the screen. They don't feel so much under assault. After all, that head up on the screen is many times larger than your own and can be very intimidating."

Bailey has revealed in other interviews that often his cinematic work is affected by art. He laughed when the question came up concerning what type of art might have inspired his work on *The Accidental Tourist* because superficially the source is very far removed from the life of Macon Leary. "For many years one of my favorite artists has been an Austrian who lived a tormented life and died very young. His name is Egon Schiele. He did some oils but he mainly worked in water color. He did a lot of self portraits and some of his most prized works are explicitly erotic. He was actually jailed for a month in 1912, for alleged obscenity. But a good part of his work are these tortured self-portraits. He's not a naturalist in any sense of the word. But I've always found his sense of portraiture and his sense of defining the landscapes and the complexity of the human face most interesting. His use of color and tormented, broken, erratic line is so strong and so much against the comfortable pictorial tradition of art. Last summer, I took some time off to go back to Vienna. It was a very nostaligic trip because it was exactly 25 years ago that I had studied there. Most importantly, I saw this incredible show of Egon Schiele out in the country near Vienna.

"Schiele's sense of the power of line was tremendous. It wasn't a flowing sense of line like Picasso's. It was tormented, jagged ... despite which there is a great parallel to Japanese art – a strong sense of spontaneity and a quickly drawn line. In fact, the Japanese are probably the greatest collectors of Schiele. Anyway, this show just grabbed me by the throat and had an incredible impact on me, even more powerful than the Van Gogh show I had seen right before I did *Silverado*.

"If you were going to make a film about Egon Schiele, then Bill Hurt would be the perfect actor to play him. In *The Accidental Tourist* Bill exposes himself and the torment his character is going through, trying to find meaning in life after his son is murdered. As he says, I'm trying to endure.' I carried this analog of Schiele with me – not for any technical reason, because there is no technical parallel to apply to film – but the emotional parallel is overwhelming.

"There is a visceral connection and emotional connection that you can see in Schiele's work and it is very similar to what's going on in *The Accidental Tourist*. It all goes back, once again, to the fact that it is not a question of literally interpreting something, but it is that intuitive, emotional life that you try to translate to the film."

The relationship between art and cinematography has long been a topic of interest. Most mod-

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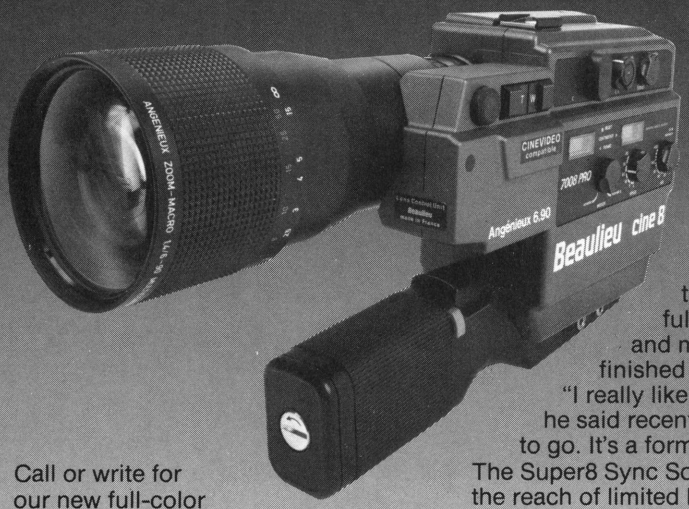

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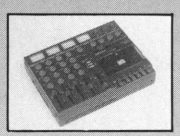
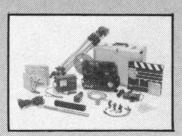


Porta One Ministudio



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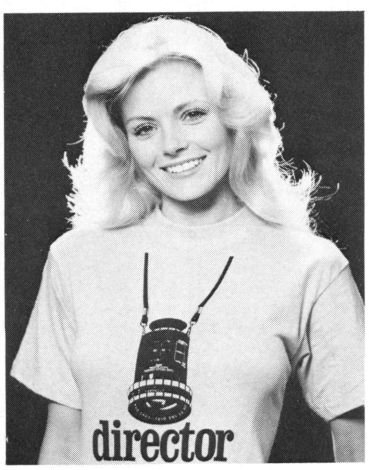

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ern cinematographers acknowledge a debt to the French Impressionists, the 17th Century Dutch school and the 16th Century Italian naturalists. Bailey's theory of art and cinematography extends that well known relationship to include, not only the style of lighting, but the emotional impact of the images.

He explains, "What a cinematographer's work is about is not duplicating a light source in a painting, but getting inside a scene to whatever emotional message is there. You don't necessarily find that emotional level in the most 'pictorial' art. That kind of art is usally confined to one interpretation.

"So, as long as a cinematographer is studying realistic pictorial art and using it as a guideline, the best he's going to be able to do is interpret that work in some way. You are defining your own limited parameters. I think it would be much more rewarding for a cinematographer to walk into a museum and sit down in front of a mammoth, totally abstract canvas of Rothko or Pollock and study the emotional repsonses you get from that painting. Then you are developing a dialog. Something happens between you and the canvas. It becomes interactive – like reading a book – because you're not locked down to a very literal interpretation of what you see.

"When I look through the camera there is a sense of rightness and wrongness and what is appropriate at any given moment. It doesn't necessarily pay to try to intellectualize these things. One has to be vulnerable to the moment. That is why I try, during rehearsals, to see what a scene is about, as opposed to what I thought the scene was about when I read the script or what I thought when I talked to the director. That is why the decisions you make often have to be non-reflective. They have to be spontaneous and intuitive. The actor, the director and the cinematographer have to work for the truth of the moment." △

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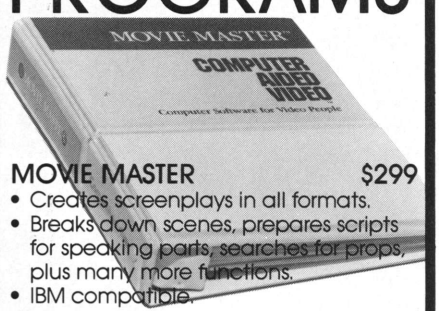

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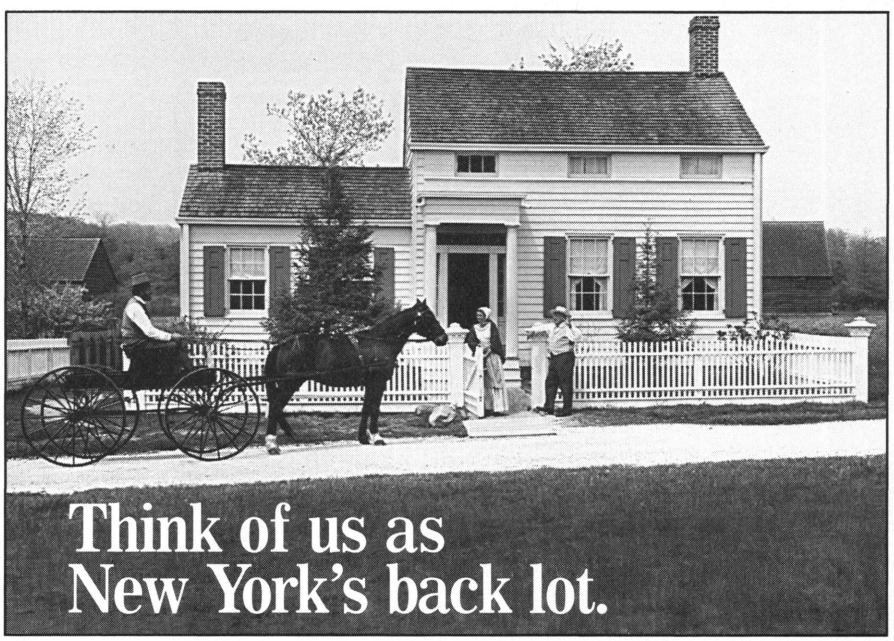

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Reflections 5 : Laszlo Kovacs, ASC

by Benjamin Bergery

Laszlo Kovacs' career spans some 50 feature films as director of photography, including *Easy Rider, Five Easy Pieces, The Last Movie, Paper Moon, Shampoo, New York, New York, Frances, Ghostbusters, Mask* and *Legal Eagles*. Kovacs returns to his native Hungary often, and visits the Academy of Drama and film in Budapest where he once studied. There he visits the teacher he credits for inspiring his career, Gyorgy Illes.

In a recent cinematography workshop held by UCLA Extension, it was Kovacs' turn to inspire a new generation of filmmakers. During the workshop Kovacs filmed a candlelight interior with the students. In this simple scene a woman and a man sit on either side of a candlelit table. In the background is a French window and a plant on a blue-cloaked pedestal.

In a subsequent interview, Kovacs explained: "I selected a scene that happens a lot in motion pictures: two people facing each other, talking." He chose a stationary shot so that the students could follow his lighting approach, step by step.

"I turned off all the lights in the room, and moved a candle across the table to show different positions of the source." When the candle was downstage, closer to the camera, the foreground was lit. When the candle was moved upstage, the couple seated in the foreground became dark, creating a nocturnal mood. "As a cinematographer, you need to do a little bit of art direction yourself, and arrange where the candle source is going to be situated. I chose to put the two candles upstage from the couple, so that one gets the illusion of light coming towards the camera, creating a rimlight for their faces."

Kovacs simulated candlelight with two 4 K soft lights cross-lighting the two people, using flags to keep the two "four bangers" from interfering with each other. A 650 watt "tweenie" lights the table from above. Kovacs lit the background with a 2 K soft light to establish some separation from the darkened couple in the foreground. A 5 K source outside the window makes a hot spot that completes the tonal range from black to white in the frame.

The blue cloak in the background is lit from below and from the right, as if it were illuminated by the candlelight. The window is lit from the left, by light from the opposite direction. Kovacs wanted "these two directions of light to meet in the background, and offset each other without clashing." He added that "light direction is an example of a subtle detail that is important. If the cloak were lit from above, I think the audience would be a little uncomfortable without knowing exactly why."

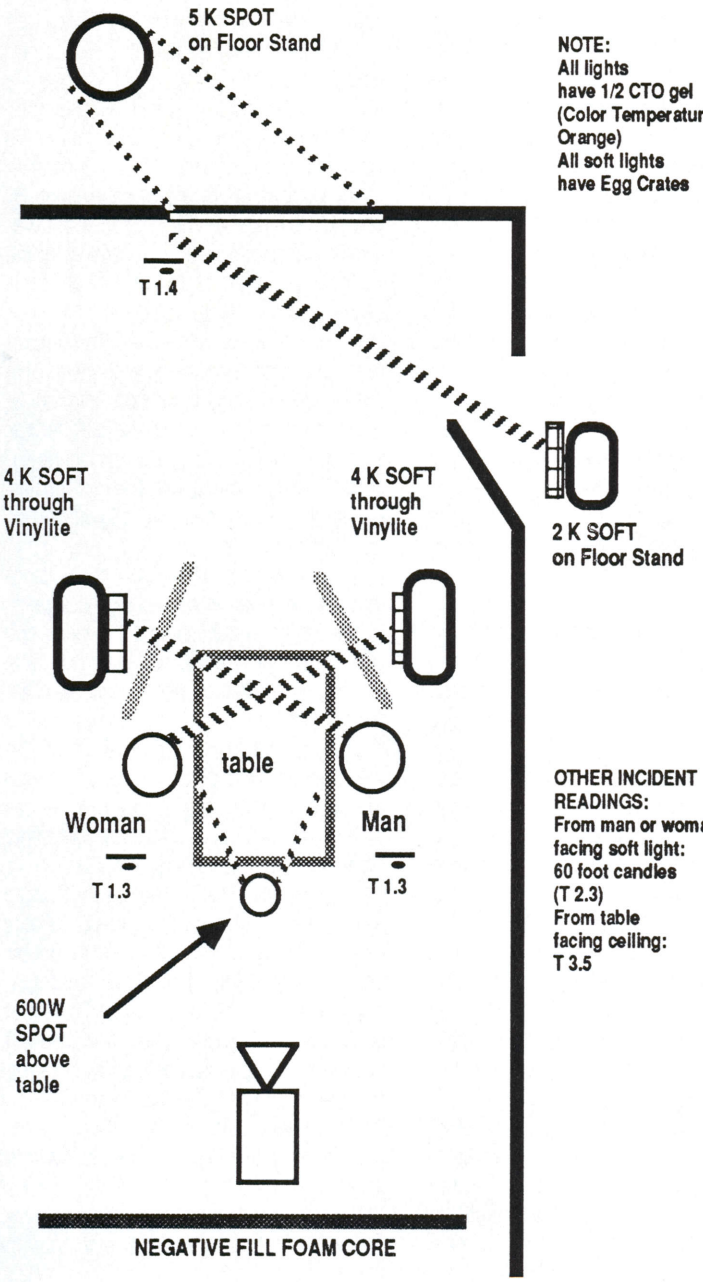
Kovacs chose a Panavision 75mm Primo lens to photograph the scene. "The 75mm creates a very comfortable, compact effect. As you can see from the photograph of the set, the table is actually quite far from the back wall. The perspective of the long focal length moves the couple closer to the background, giving the audience a feeling of intimacy." The diminished depth of field of the 75mm also softens the background, while its narrow field of view prevents the viewer from seeing too much

Photos by Jasper Johal

Technical Information

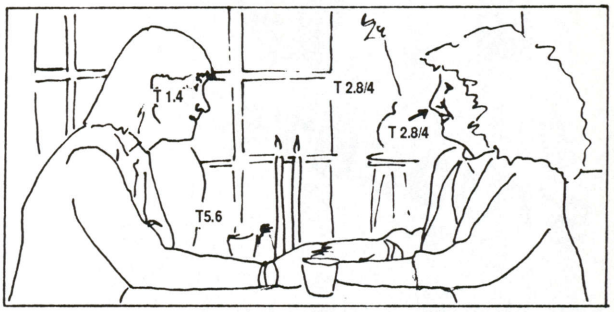
Lens: Panavision 75mm Primolens
Iris Setting: T 2.8
Camera: Panavision Platinum
Format: 1.85:1
Film Stock: Eastman Kodak 5247
Film Rating: ASA 125
Lights: 12K Soft Light, 24K Soft, 15K Spot, 1600W Spot
Lighting Supplied by: Lee America West
Sound Stage: Bexel Corporation
Processing and Workprint: Technicolor Lab
Timing Lights: Yellow = 16, Cyan = 36, Magenta = 37

Opposite page, top: ***UCLA extension students pose for a candle-lit scene. (From timed work print)*** **Opposite page, bottom:** ***Laszlo Kovacs, ASC.*** **left:** ***Overhead shot of soundstage showing 4K soft lights, Vinylite diffusion and side cutters.***



NOTE:
All lights have 1/2 CTO gel (Color Temperature Orange)
All soft lights have Egg Crates

OTHER INCIDENT READINGS:
From man or woman facing soft light:
60 foot candles (T 2.3)
From table facing ceiling:
T 3.5



Light Values

(with incident light meter)

From faces towards soft light:	60 foot candles (T 2.3)
From faces towards camera:	T 1.3
From table towards tweenie:	T 2.8/4
From window towards spot:	T2
From back wall towards 2K soft light:	T 1.4

(with reflected light meter)

Face shadow:	T 1.4 (−2 stops underkey)
Face highlight:	T 2.8/4 (+ ½)
Bright lower window:	T 5.6 (+2)
Side wall highlight:	T 2.8/4 (+ ½)

5294	Foot Candles	5247
T 1	7	T 2
T 1.4	15	T 2.8
T 2	30	T 4
T 2.8	60	T 5.6
T 4	120	T 8
T 5.6	240	T 11
T 8	480	T 16
T 11	1000	T 22

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of the back wall.

Unlike many cinematographers, Kovacs doesn't use lens filters. "I've tried all those trendy diffusing materials, and I've arrived at the conclusion that whatever you use in front of the lens is going to downgrade the image. With a filter, you are getting softness at the expense of the clarity and definition of the composition. To create the highest quality picture on the screen, you have to use the most important features of the lens: sharpness, resolution and depth of field.

"I have used an 'open' lens in my last four or five pictures. It's a very common occurrence for the actors on the set to use the filter in the matte box as a kind of mirror, to comb their hair and adjust their make-up. These days they're very disappointed, and they ask me 'Where's the mirror you used to have there?'. My answer is 'Sorry, but we don't use those mirrors anymore.' I believe in creating the softness you want with lighting, while retaining a crisp, sharp image."

Kovacs stresses that "the difficulty lies in controlling soft light, so that it only goes where you want it to go." During the workshop, "egg crate" barndoors, solid flags, and four by four frames with Vinylite diffusion were used to direct and modulate the soft lights. Kovacs chose Vinylite diffusion because it transmits more light than other materials, like "216" tracing paper, which would have required a stronger light source to arrive at the same intensity.

Kovacs also used a four by eight piece of black foam core positioned above the camera as a "negative fill". He explained that negative fill is a way to cut off unwanted light. In this case the foam core blocks the light bouncing off the stage wall from the actors, while its black surface "protects the dark shadows in the foreground."

Kovacs chose to shoot the scene with Eastman Kodak 5247 film at an aperture of T 2.8. "I've been using the same exposure system for a long time, ever since the introduction of the 10 to 1 zoom lens, which was limited to a four stop. I didn't want to light interiors for a faster, prime lens, because the director might call for the zoom, and then I'd have to boost the lighting another stop, which creates instant madness on the set. So I figured out my ideal footcandle level for 5247 at a T 4."

Kovacs made a series of tests bracketing the light level with a fixed aperture of T 4, and arrived at his desired negative density with a key illumination of 120 footcandles. Then he made up a simple table maintaining this relationship for different T stops, in this case 60 footcandles for a T 2.8. Similar tests for 5294 yielded a two stop increase in the relationship of aperture to footcandles.

Kovacs favors an incident light meter, points the meter at the key light source to establish the footcandle level, and then sets the other lights by eye. "I always pre-determine the stop and maintain it for every shot in the scene. When you change the stop during a scene, a lot of the ambiance is changed, the film starts reading things that weren't there at the other T stop, and vice versa."

"I always consider depth of field and the performance of the lens. A lens has a certain stop where it performs the best. I would never go lower than a T 2.5, and I would never go above an 11. I rarely use ultra-speed prime lenses, they're just for emergencies."

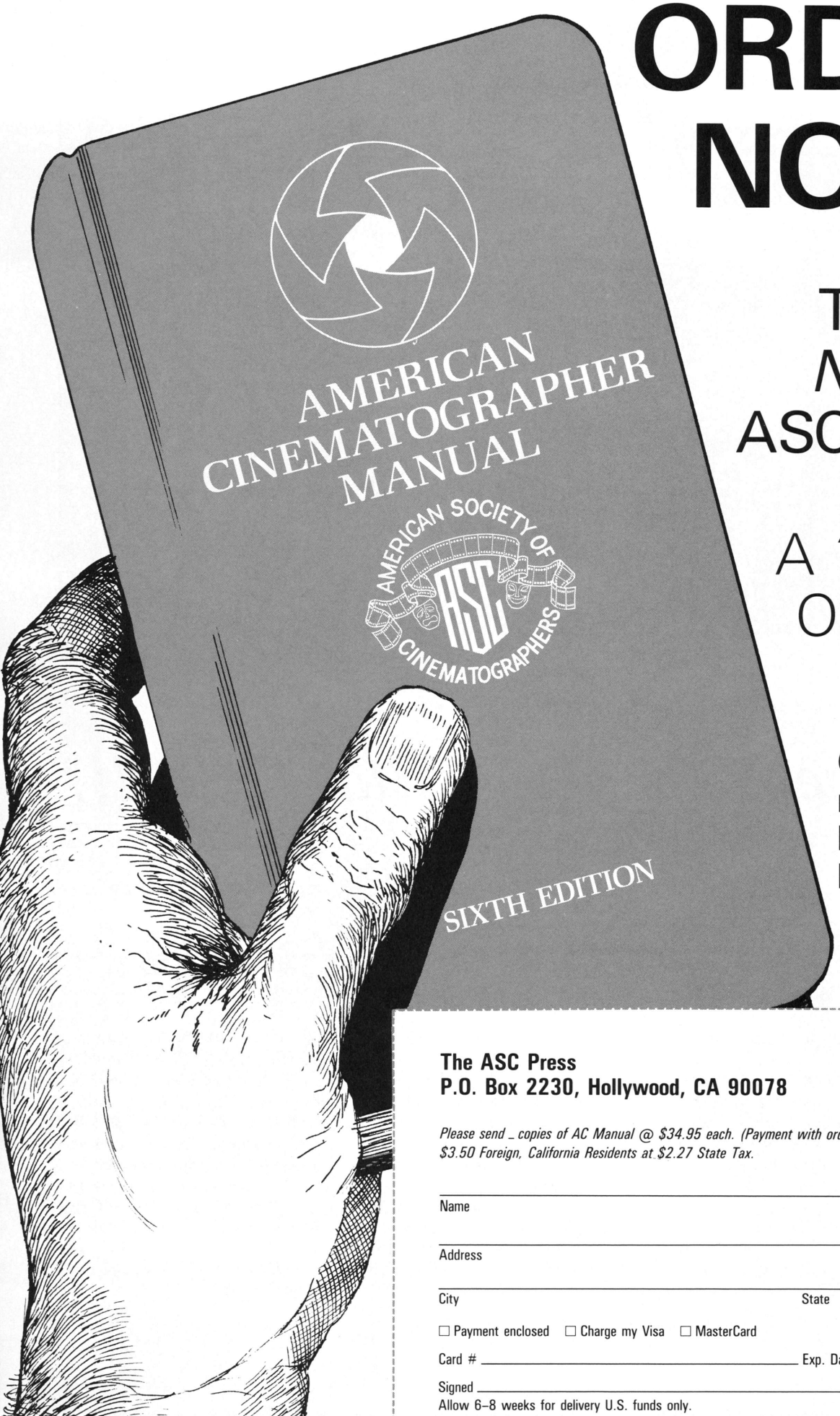
Kovacs used half CTO (color temperature orange) gel on all the lights in the workshop scene to give a "subtle indication of the color temperature of candlelight. By leaving a CTO gel on the outside spot I was also demonstrating that no matter what the color of the light is, if it's hot enough it will become white on the screen."

Kovacs underlined the importance of a good relationship with the lab. For this scene he sought out Rob Hummel at Technicolor, and told him of the look he was seeking. "The lights I have for this scene are perfect. Just slightly above the mid-thirties. A slightly heavier negative allows you to print better blacks."

Kovacs concluded that "cinematography involves controlling all aspects of the image, establishing the moods and drama of your scenes, and being in total sync with the director. Once you know what the director wants, you must take control of the look of the film and maintain it all the way through." He added that a good cinematographer matches the mental plan he has for a scene with the available daylight, time, manpower and equipment.

Asked what advice he would give aspiring cinematographers, Kovacs replied: "Cinematography is not a hobby. Some people are attracted to cinematography because it seems like fun. That's not good enough. You have to be totally involved in understanding what lighting is, in observing light. You must be able to control light on the set." He added, "hang in there, follow your dream until it happens. Just follow that dream."

At press time, Kovacs was finishing a feature called *Say Anything* with director Cameron Crowe. △



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Produced by Frank Konigsberg, Larry Sanitsky
Directed by Burt Kennedy
Director of Photography, John Elsenbach, ASC

by George Turner

It isn't unusual for a movie to be set almost entirely aboard a train. There have been some memorable ones, such as *Bombay Mail, Rome Express, Shanghai Express, The Lady Vanishes, Murder on the Orient Express* – to mention a few. Such pictures generally are made on sound stages in mockups of train interiors, with the scenery beyond the windows flashing by on a process screen. Some subdued clickety-clack on the sound track an occasional cut-in shot of a rushing train complete the illusion.

It *is* unusual, though, when the lion's share of a picture is photographed entirely in, around, and atop a moving train without recourse to studio settings or process photography. Such is the case with *Where the Hell's That Gold?!!?*, a two-hour CBS Movie of the Week, which reunites the director-cinematographer team of Burt Kennedy and John Elsenbach, ASC, who made 1987's *The Alamo – Thirteen Days to Glory.* Excepting some brief town and horseback scenes, the entire show was photographed on the Cumbres & Toltec Scenic Railroad, North America's highest narrow gauge railway.

A remnant from 1880 of the gold and silver rush, the CTSR originally was a part of the Denver & Rio Grande Western RR route from Denver to Silverton, a 31-hour journey covering 547 miles. The

highlight of the journey was the grueling climb over the 10,015-foot Cumbres Pass, which almost straddles the Colorado-New Mexico boundary. Although the line long ago ceased to be practical commercially, narrow guage coal-burners are still struggling over the lofty pass, because rolling stock and 64 miles of track and right-of-way between Antonito, Colorado, and Chama, New Mexico, have been preserved by the two states as a scenic and historic attraction.

"It was an hour-and-a-half ride to our locations in the mountains," Elsenbach recalled. "Burt Kennedy had worked in the same area 20 years ago and the water tanks he built then are still there. While we were travelling we would shoot in those narrow cars, the caboose and the red car, in which there were 10 beautiful actresses portraying prostitutes. Delta Burke was their leader and Burt's lovely wife, Sheila, was among them. We had Willie Nelson and Jack Elam, a band of Federales, a Wells Fargo posse headed by Gerald McRaney, Mexican bandits, an Apache war party, and a lot of horses and mules."

Most of the riders were cowboys recruited from the area. They served triple duty as Federales, banditos and Apaches. Elsenbach remembered that one horse fell and the rider was knocked unconscious during a scene in which the Apache war party charges over a ridge. Despite a large number of stunt falls by horses and riders, some involving explosions, there were no other injuries.

"Credit for this goes to our wrangler, Richard Lundeen, who furnished all the horses and mules and kept things very much under control, and the great rodeo star, Casey Tibbs, who was in charge of the horse stunts," Elsenbach said. "When the riders were chasing the train and the horses were falling, I was in front with a hand-held camera. One horse fell right in front of me. I had two guys holding my shoulders to rip me out of the way in case one of them was about to fall on top of me."

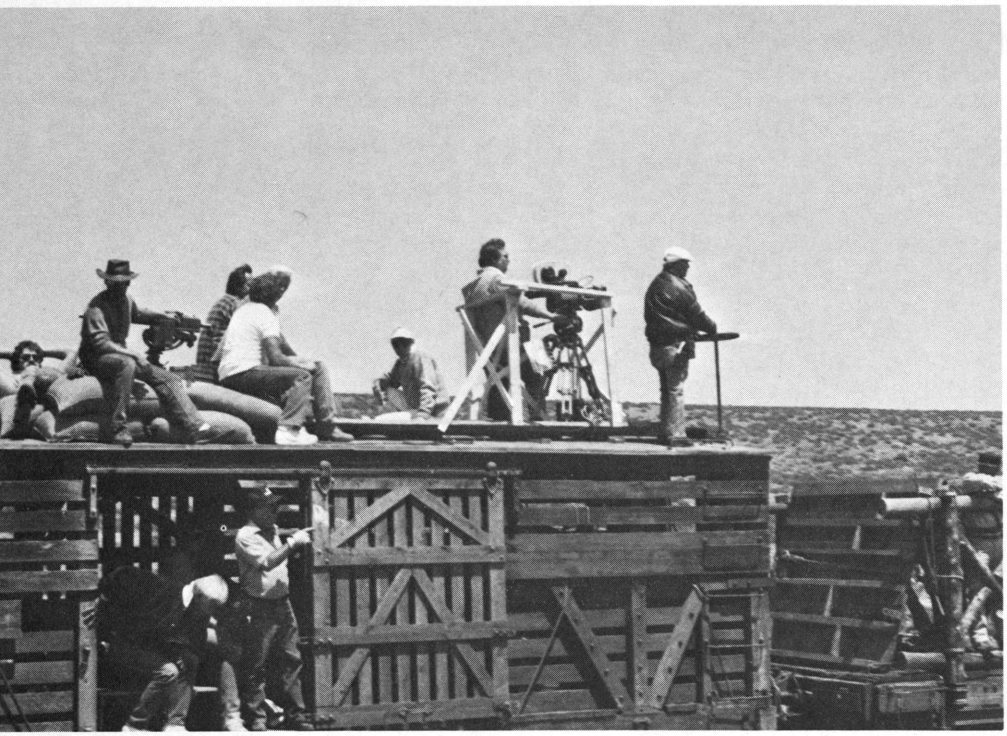
Obviously, photographing this type of picture requires a man of stamina and a rugged constitution. Elsenbach is such a man, but he also possesses a strong artistic sensibility. Following army service in World War II he studied at the Chicago Institute of Design, and in 1948 he became a still photographer in Chicago at Kling Studio, under direction of the famed painter and illustrator, Wendell Kling. After an apprenticeship with David Saveth, ASC, he freelanced for many Midwest studios, becoming a director of photography in 1963. Eventually he moved to the West Coast as a director of photography. At Universal and Twentieth Century Fox he photographed segments of *The Paper Chase, Black Sheep Squadron, Kojak; Rich Man, Poor Man Book II; Sarra, McNaughton's Daughter* and *Amy Prentiss.*

"We had trouble with the weather," Elsenbach said of the Colorado location, "which necessitated some changes of location, and there were a few train breakdowns. We never got to shoot in sequence – the beginning was shot last, for example. We were derailed once and we blew up a bridge and accidentally burned it down. There is no studio photography whatsoever. But we had a 28 shooting-day schedule and it came in on time."

The story, which is laced with comedy, is about two aging rogues (Willie Nelson and Jack Elam) who go to Mexico in an attempt to retrieve a buried horde of stolen gold. Federales, banditos and Wells Fargo agents are also after the gold, and an Apache war party adds to the action.

"We lived at Alamosa, Colorado," Elsenbach said. "There was a restaurant called True Grit where there were John Wayne pictures all over the place." (The famed Western of that name, for which Wayne won an Academy Award, was filmed in the area). "We would leave early each morning and it took a long time for that

Opposite page: ***Willie Nelson, Jack Elam and that interesting red car.*** **Left:** ***John Elsenbach and the burning bridge (no, it wasn't intentional).*** **Below:** ***"Federales" load their dangerous cargo aboard the little train.***



Above: ***Much of the show was shot aboard the moving train on the way to the locations. Tied down tripod rig was used for some scenes.*** **Right:** ***Crew sets up tracks for a dolly shot alongside the train.***

little train to get to the locations," Elsenbach said. "By two o'clock in the afternoon the clouds came in, then lightning and thunder, and by three we were into rainstorms, either on top of us or all around us.

"At night on the high plateaus we would get a lot of rain and then we'd be chewed up by mosquitos. They have tour trains making a five-and-a-half hour trip, and when they came along we'd have to get off onto a sidetrack and let them go by. The tourists would hang out of the windows and take pictures of us instead of the scenery."

Considering the remoteness and ruggedness of the locations, the company was well equipped and had a compact but ample crew. Although many of the production personnel were hired from San Antonio, Texas, the camera crew was made up of Los Angeles talent.

"My operator was Ralph Gerling, who is excellent – I worked with him many years ago in Chicago," Elsenbach stated. "Without his help I'd have been in a lot of trouble. When we had a second camera I operated it. For explosions I would put the third camera on high speed and the director could hold it. We had a very good gaffer, George Holmes, and we worked closely with a top film editor, Warner Leighton.

"The producers, Frank Konigsberg and Larry Sanitsky, let me have whatever equipment I wanted. I used a Panaflex Gold, a Panaflex X, and a Arri-Panavision which I could run to one or two stops on speed. I didn't use an ultra high-speed camera because I didn't feel our scenes would look good at very high speeds. For about 75 per cent of it I used prime lenses, and for long shots I used the zoom – 10-to-1 outside day and 5-to-1 outside night, because it's a three-stop lens and I could open up the rear shutter one-third and take advantage of one-third extra stop.

"At night I used all ultra-speed lenses, 1.2s and 1.4s, because there was no room to light properly in the cars," Elsenbach explained. "The narrow gauge rails are only three feet apart and the walls of the cars weren't much wider. I had to use wide angles – usually 24mm and 30mm lenses. Sometimes I had to use a 20mm to show the length of the car, and even then we were jammed back against the door. For some of the close-ups I had to use a 35mm lens – which I didn't really want to use because the wide lens distorts the face a little – and could only use the Panaflex short eyepiece because we were usually backed up against the wall. I prefer to use a normal 50mm lens for close-ups. We screened most of the windows down with scrims or gels so they wouldn't blow out too much. One time, when we showed the girls looking out, I blew the windows a little. I let the daylight come in and hit their faces, then I filled it in."

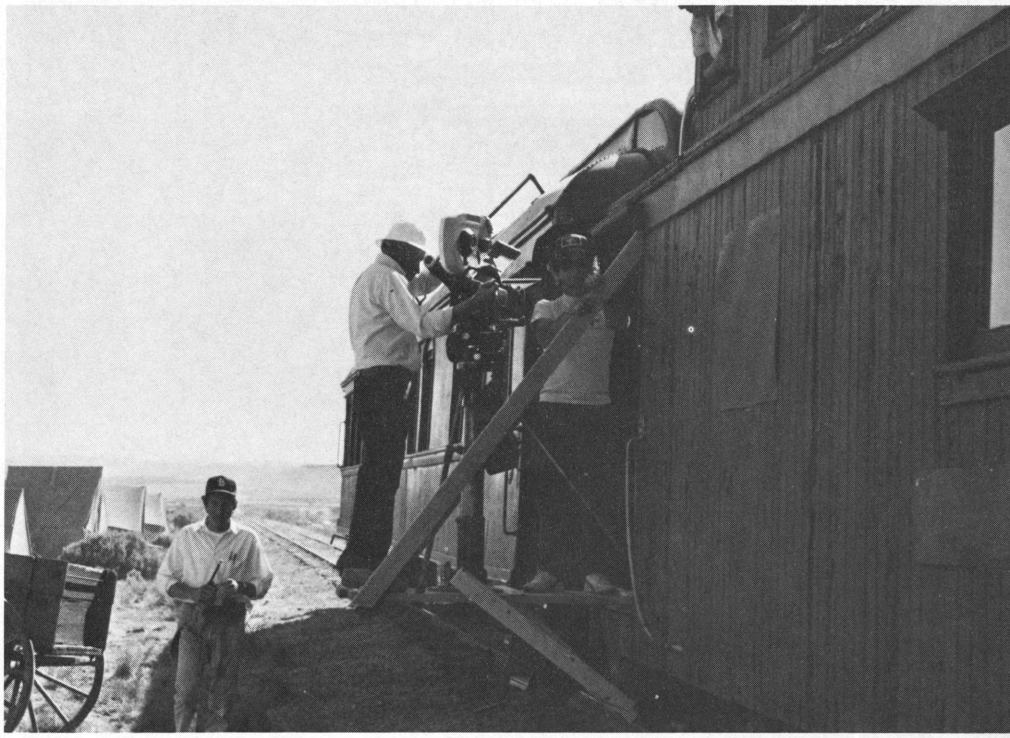
Although the company was plagued by unwanted rain-

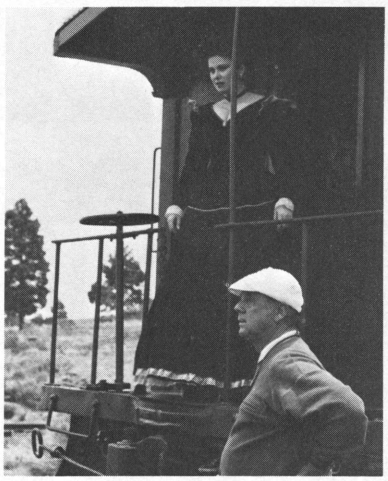
storms almost daily, it was a typical location irony that it became necessary to create man-made rain for several scenes.

"The red car was redecorated and looked good, but it was very old and the rain came right through the roof," according to Elsenbach. "I used little inkies in there – small incandescent spotlights – and worked with from 15 to 20 footcandles. I used a fog filter inside to get a little atmosphere. In the story, the red car – which is on fire and has a red light in back – has been sidetracked and the train almost runs into it. It's night for night during a rainstorm, complete with lightning, which was supplied by a 12K HMI equipped with lightning shutters. We had players coming out into the firelight and closeups of Delta and the girls in the doorway. For the approach I rode with the camera, which was mounted on the front of the train, and we had another camera off to the side. It took us two nights to do it, and we were being assaulted by mosquitos the whole time.

"I shot everything on Eastman filmstocks 5247, 94 and 97, because I've shot so much Kodak stock that I know what I'm getting with it. When you go out on a low budget production it's not a time for experiments – you can't make tests and you can't take chances. For day exteriors we used 47. For day interiors on the train we utilized daylight with the 97 stock – rated 250 –because 47 is just too much to light inside. You'd have to really light 47 hard to get exposure on the faces and try to hold the outside. In a building you can do it. We used 47 inside a building and we lit very hot to maintain some of the outside background. For night interiors inside the train we used 94, which has so much latitude that we had no trouble with it. We used all normal ratings, with no pushing. Bill Bickford at Metro Lab kept close tabs on us every day and was very helpful. We wanted the soft, warm look that we had in *The Alamo*.

"When we shot the interiors of the red car I used small incandescent units, quarter MTs on everything, and a fog filter over all to warm it up," Elsenbach revealed. "We put trimming all around the ceiling to hide the 3200K fluorescent lights we put up there. Sometimes we used a window for lighting direction. We had actual kerosene lamps in there and in the caboose. One lamp was electric with frosted glass, and Burt operated a little dimmer to get the effect of a flickering wick. It was a cooperative deal between the director, the operator and me, all packed tightly in that small car, and the mixer had to work outside on the tail."





Above: ***Heavy camera unipod normally used in shooting process plates was mounted on the side of the caboose.*** **Left:** ***Delta Burke and Elsenbach.***

Elsenbach emphasized that practically all of the scenes aboard were photographed while the train was moving. "That hour-and-a-half to two hours it took us to get to the location was dead time. We couldn't waste it, so when we were going to the locations to shoot exteriors, the director chose to shoot most of the interiors in the caboose and in the red car on the move. Also the exteriors of the cattle car, the flat beds with the mules and horses, and the soldiers sitting with their rifles on top of the closed cars – were shot on the move. Very seldom did we stop to make a shot. You can see it in the film: when it's a little bumpy, that's the real McCoy."

Two electrical generators were taken on location to assure no time loss due to power plant failure. One 250 plant was carried conventionally, via truck. The other rode on a flat car of the train, disguised as a cargo of dynamite being transported by the Federales. Having a generator aboard the train was a wise precaution, because it proved impossible to get any other vehicle into some of the location sites. It was also necessary to pack the mules and horses on the train so

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they could be used on location. The riders who played Federales and Apaches rode on top or in the boxcars.

"We used HMIs outside when possible, but in some cases all we could use were reflectors, because we couldn't get the lighting equipment into some of those places," Elsenbach recalled. "Outside I always use a Spectra meter with the spear. All my interior lighting is calculated in footcandles – I never take the spear inside to read because the lights vary up and down the scale. I measured each light source by itself and worked at 10, 15 or 20 footcandles. If I measure every light I know exactly what I'm getting. I know, for example, that 25 footcandles gives me a 2.8 stop."

"We were going about 20 miles an hour when, suddenly, the train went off the track! It started bouncing and going ba-boom! ba-boom! as it hit the railroad ties and the cars were buckling up."

Photographing aboard a rickety, narrow gauge train jiggling across undulating terrain made most conventional camera mounts impractical. On Saturday before shooting started, Elsenbach made tests. "We rented a Tyler mount and put it inside. It was as wide as the train, but it worked. There was so much movement, however, that the camera was floating and I couldn't hold it steady. I figured it would make people seasick! We also tried a tripod and a mini-mount, but what worked best was a special unipod which normally is used for making background plates. The grips used dri-wall screws to bolt the braces down, so that when the train moved the camera moved with it instead of floating off in opposite directions. We laid tracks alongside the railway when we wanted dolly shots of the train.

Sometimes I had to ride on a platform on the outside of the train, with branches beating on me!"

One action scened proved to be more exciting than the filmmakers had bargained for. In the script, Nelson and Elam supposedly blow up a railroad trestle with dynamite. "We had two shots at it," Elsenbach said. "The first was with just black dirt without fire, but it's more effective photographically if, instead of just seeing dirt flying up, you see some flames. So the second time we used gasoline in the explosion. There were two cameras on the left while I was on the trestle itself, looking straight down the bridge. I asked for some more explosives and fire on the right side of the camera. After it went off, gusts of wind started blowing about 30 miles an hour, and the trestle started to burn. It became a big fire and destroyed the bridge. They had to shut down the line for about a week to rebuild."

Elsenbach told of another unscheduled misadventure that occurred during the shooting of a scene with Delta Burke and Nelson in the red car. "We were going about 20 miles an hour when, suddenly, the train went off the track! It started bouncing and going ba-boom! ba-boom! as it hit the railroad ties, and the cars were buckling up. It stopped after about 20 seconds but it was off the track completely. We all jumped off and nobody got hurt, but it stopped us for the rest of the day."

Even though *Where the Hell's That Gold!??!* made unusual demands in time and improvisation from its makers, the result is a smoothly professional product. Elsenbach calls it "a real Burt Kennedy Western," a species of movie that evokes nostalgia and hope for those of us who love horse opera. △

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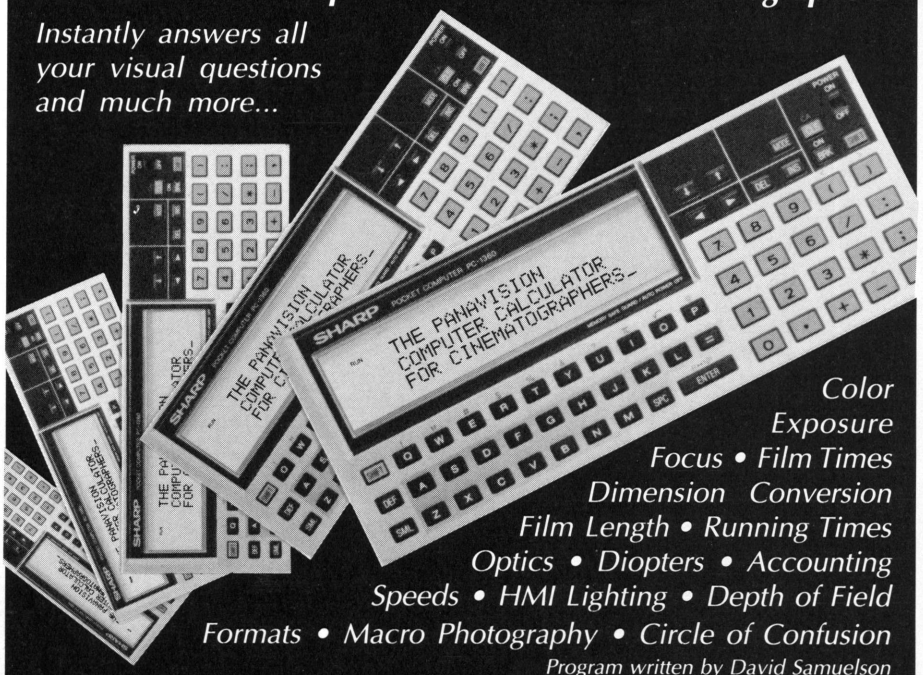

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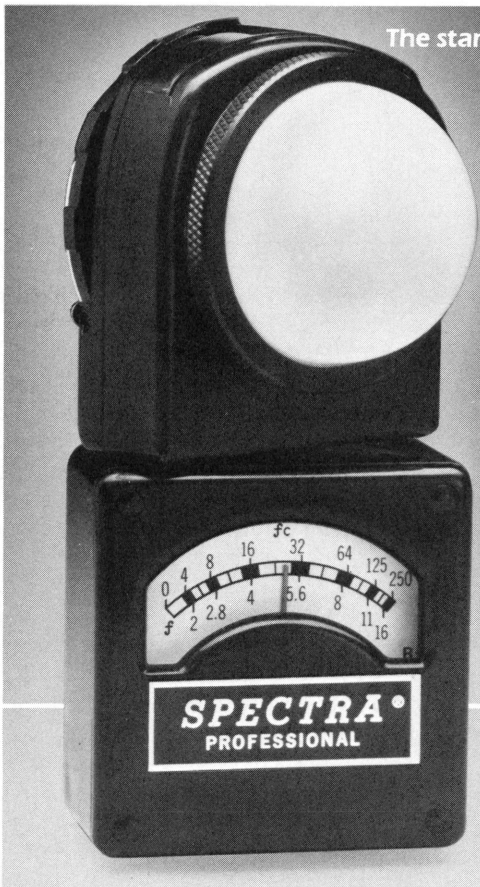

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U2: Rattle and Hum —Cross Country Concert

Produced by Michael Hamlyn
Directed by Phil Joanou
Jordan Cronenweth, ASC, and Robert Brinkmann directors of photography

by Marc Daniel Schiller

In 1987, four musicians known as U2 found their place in the history books of rock 'n' roll. Embarking on a nine month world tour with their sixth album, *The Joshua Tree*, shooting straight to number one, U2 began playing stadiums filled to capacity in countries around the world. They received the critical acclaim and adoration of millions. Put them on the list with Presley, The Beatles, The Who, and the others. Like those before them, it was their live shows that created the spark. U2 went on the road displaying a passion and commitment in their music that had not been felt as strongly since the 1960s. *U2: Rattle and Hum* is the document of a period in which a rock 'n roll band found itself on the threshold of greatness.

U2: Rattle and Hum is perhaps the most ambitious rock 'n roll film ever attempted as it follows the Irish band through America during a landmark tour. The project is comprised of black and white documentary footage shot on 16mm, and both color and black and white concert footage shot on 35mm. It includes footage from two concerts staged specially for the filmmakers in front of 65,000 fans. The work represents a close collaboration between director Phil Joanou (*Three O'Clock High*) and cinematographers Jordan Cronenweth, ASC, and Robert Brinkmann. With Cronenweth taking care of the color footage and Brinkmann the black and white, the U2 project brings together some of the finest craftsmen and technicians in the industry.

For Joanou and Brinkmann, *U2: Rattle and Hum* represents a seven-month odyssey travelling with the band across America, filming in such locations as Graceland and Sun Studios in Memphis, Tennessee, and the Greater Calvary Baptist Church in Harlem, New York. Director of photography Cronenweth joined the filmmakers to design the lighting for two massive concerts staged in Tempe, Arizona on December 19th and 20th, 1987 at the conclusion of the tour.

Below left: ***Jordan Cronenweth, ASC.*** **Left:** ***Cronenweth and Joanou confer in the background.***

The U2 project marks the second collaboration between Joanou and Brinkmann. Brinkmann had shot Joanou's graduate film, *The Last Chance Dance*, while the two were students at USC's film school. The short went on to win the award for best cinematography and an award for best narrative at the Nissan Focus Awards for student films.

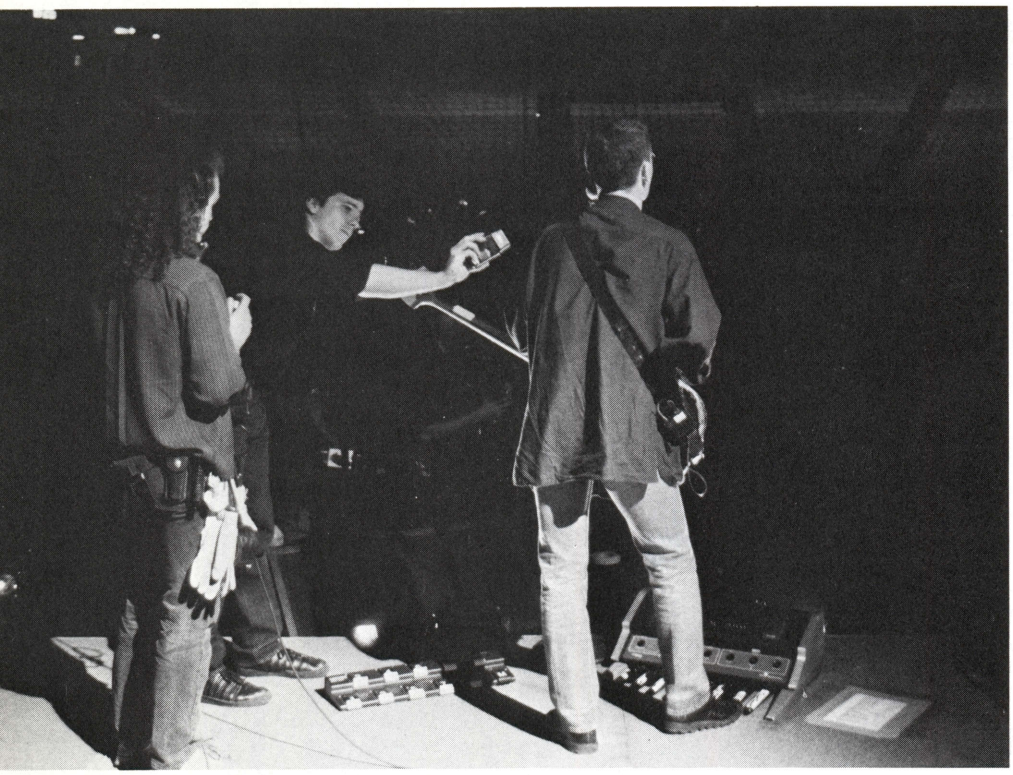
Travelling with two handheld Arri SR cameras, Joanou and Brinkmann sought to capture an intimacy in the band's interaction with its surroundings. The goal was to create a structure for the work that would hold up to any dramatic feature film. It would have rises and falls, twists and turns, drama and humor, and emotional impact building to a climax – yet all without a plot.

"Because the film doesn't have a classic narrative story," Joanou says, "there is an aggressiveness that has to come from visuals which are charged with emotions. It comes from the way we captured them." Brinkmann emphasizes the point: "We liked when we were

running with the cameras trying to keep up with the band. Having a wide angle lens with the frame shaking as it captures what is going on creates a feeling of immediacy in which you don't know what is going to happen."

While being aware from the outset that the 16mm documentary footage would become extremely grainy when blown up to 35mm release prints, the filmmakers decided to take advantage of these properties. "We tried to make a virtue of it," Brinkmann states. "We wanted it to look like war footage. It should have a real battlefield look to it." An emotional element comes from the often frantic and frenetic movement of the camera. It is a look which fits the band's music well. It is an aesthetic which Joanou calls "in your face cinematography." "We didn't want it to look as if the camera moves were rehearsed." Brinkmann emphasizes. Ironically, as the tour progressed and Joanou and Brinkmann became more comfortable with the shooting, they began to feel that perhaps their camera work wasn't rough enough and they were getting too good at it.

With Brinkmann operating one camera and Joanou the other, the goal was to feature the band in relation to its environment. "It was important to see what was around them," Brinkmann comments. "But at the same time we wanted to be able to go in extremely tight to see the faces up close." Brinkmann credits moments captured behind the stage seconds before the band went out to perform as the best execution of this style. "We would have one camera extremely wide to capture the entire room and the other extremely tight on someone's face – or even just the eyes – as they prepared to go onstage. You get to see the emotions



Brinkmann checks the levels on bassist Adam Clayton.

running through them."

Travelling close to the band, knowing that they would have to be able to get into tight spaces and, if necessary, climb into a car with the musicians, Joanou and Brinkmann tried to keep everything as simple as possible. "We had special hand grips made at our rental house, Otto Nemenz International, which allowed us to hand-hold and zoom at the same time. They hadn't existed before," Brinkmann states. "Otto also had shipped to us from Germany special ground glasses which had the 1.85 markings. We knew from the outset that we were going to blow it up to 35mm so we had to see the 35mm frame. At that time there were no ground glasses in the entire United States which showed only the 1.85 frame. So now Otto has two."

Working with two assistants and a loader at all times allowed Joanou and Brinkmann to shoot for as many as seven or eight hours straight. The crew brought with them two complete Arri SR packages, Zeiss Superspeed lenses, as well as the faster T2 zooms. They also took along Lowel lighting kits and some small Mole units. "We brought with us some extreme wide angle lenses, a 5.9mm and a 9.5mm, but most often we used the zooms because we needed the flexibility," Brinkmann says. "Most of the time we had enough light to use the zooms. At other times we were able to prelight."

Because the band did not want anything to seem staged, Brinkmann and Joanou could not let anyone know they were prelighting any of the locations. It often became a game of deception. "Sun Studios is a good example," Brinkmann confesses "We knew we were going to shoot there because it was pretty much the reason we were in Memphis. The morning after we arrived, I got the crew up at 3 a.m. We went to the recording studios and hung some lights. We camouflaged the cables so that nobody would know that we had been there. Later that day we walked in with the band and turned it all on. By the time they had figured out what we had done, it was too late."

By rigging Tota lights on the ceiling along one side of the room, bouncing them into the ceiling and then letting the light fall back down, Brinkmann was able to create a nice soft light on the musicians. "Sun Studios has the original white sound tiles." Brinkmann explains, "They ended up making a great bounce board. It was a very photogenic studio. Usually sound studios are dark but Sun is very light. By just lighting one side of the room there was a nice key and bounce light. The other side would drop off, yet because the studio was white it wouldn't drop off too much. You could still see the white in the background." The session in Sun Studios became a key sequence in the picture as it was the first time that U2 had ever recorded in America. The session produced three new songs which may be on the new album, scheduled to be released with the film. Brinkmann and Joanou ended up shooting for seven hours straight.

Brinkmann also credits the ability to prelight a sequence shot in the Greater Calvary Baptist Church in Harlem as a good example of advance notice making a world of difference. The band had planned to rehearse a version of the hit song *I Still Haven't Found What I'm Looking For*, with the church's gospel choir. "Since we knew in advance the band was going to be there", Brinkmann explains, "we scouted the location and rented some HMIs locally in New York. We had the time to tie everything in and hook it all up before the band arrived. Since our crew was very small we couldn't light through the large windows, but we were able to put some lights in the church. We ordered HMIs and because we didn't have to worry that it would look blue (it was black and white stock) it gave me a lot more output.

Not all the locations provided Brinkmann with the opportunity to prepare and prelight. One of the more challenging occasions was a key sequence in which the band tours Graceland in Memphis. "It was probably the most difficult shoot we had," Brinkmann stressed. "The quarters are very tight and a lot of the space is roped off. There was little room to move around. All of us were trying to

Fog-silhouetted camera captures Clayton and frontman Bono.

keep up with the band while at the same time reloading. The assistants had to pull focus as well as hold sun guns at an angle that wouldn't look flat. We also had to keep in front of the band at all times."

"The difference between a good and a bad location was not so much the location itself, but rather the amount of preparation we had," Brinkmann emphasizes. "When we couldn't prelight we just set up the superspeed lenses to wide open and hoped for the best. As an example, at a small blues club in Chicago called the Checkerboard Lounge, there was no point in even taking a reading. The funny thing was that most of the time it ended up looking great."

After a while, Brinkmann and his crew were able to adapt to even the most difficult situations. During the band's stop in Austin, Texas, the musicians decided to go to a local club called Antoine's after their concert. An hour-long jam session resulted with the band playing with a number of famous blues musicians including Stevie Ray Vaughn. "By this time we were prepared for this type of thing," Brinkmann states. "We arrived with the band. The minute we heard that they might go on stage we cleared the location with the manager of the club, rushed in the equipment, turned on the sun guns, and were shooting in a matter of three minutes."

While on the road, Brinkmann used DuArt in New York to process the black and white footage. DuArt's fine reputation for both 16mm and black and white was confirmed by Brinkmann. "We wanted the documentary footage to look grainy but we didn't want it to fall apart," Brinkmann says. "We did some tests on black and white and had DuArt blow them up to try out different gammas. We found out that the regular gamma for 16mm black and white was giving us the best results. We were very concerned about our image quality on the 16mm because we knew it was going to be blown up to 35mm."

Using Kodak's Double X for low light situations and Plus X for some of the exteriors, Brinkmann became torn between the two. "Plus X was a far superior stock, but we were forced to intermix because oftentimes we had no light. Yet it was Double X which allowed us to shoot in most of these locations."

U2: Rattle and Hum includes concert footage shot in 35mm black and white during the band's stop at McNichols Arena in Denver, Colorado. Since the concerts were scheduled in the middle of the tour and because the band would not allow any alterations to their stage show, both Joanou and Brinkmann went into these two days of shooting completely unaware of what was going to happen.

The lighting was designed on paper by Brinkmann and then handed to the band's lighting director, Peter Williams, to incorporate into his complicated computerized lighting board. Brinkmann had worked out the lighting cues in his head but was never given the opportunity of a rehearsal. There had been a basketball game the night before the shows in Denver making it impossible to even build the stage until the next morning. Brinkmann handed his notes to Williams on the morning of the first show in Denver. Joanou and Brinkmann had seen numerous shows in the course of the tour but this was their first

Flanked by cameras, U2 guitarist The Edge rehearses in an empty arena.

opportunity to capture the band on stage with multiple cameras.

"Peter Williams was probably the only person who could have pulled it off," Brinkmann says. "Because we had no time to hang our lights, my lighting crew was on the stage during the same time as the band was doing their soundcheck. It was too loud to communicate. We had to add audience lights because they didn't have any at all. We hung our own trusses with 150 extra units before the band ever got there. We used PAR cans on the audience rigged on theatrical trusses. We also used the band's lighting which was made up of 21 overhead follow spots. The band didn't have any lighting below these overhead trusses so we added three banks of sidelights on each side and a row of nine-lights directly behind the band. We also put some bottom lights up front. The bottom lights were one- and two-lights and a few little mini-cools. The side lights were PAR cans with beam widths from narrow to wide.

"By the time the people were coming in the doors I hadn't even set all of my light levels. The light levels on the band's overhead follow spots were much too hot. Each follow spot had to have a different setting." When the band went on stage Brinkmann had not even patched all of his lights into the dimmer board. Even though the band was spending hundreds of thousands of dollars to film the concerts, the tour came first. There was no stopping.

"The first night was pretty much a disaster," Brinkmann confesses. "Everyone was relatively happy that we got anything at all. I guess it could have been worse. I was very disappointed. For example, there was one song that was supposed to be lit only from below by some floor lights. Bono, the lead singer for the band, suddenly stepped forward, and there was absolutely no light on him. And of course we couldn't do anything."

The second night allowed Brinkmann and Joanou to learn from the mistakes of the first night. "Lights were added so that Bono couldn't escape," Brinkmann says dryly, "Peter Williams knew his lighting board and the music so well that there wasn't a cue he could miss." Brinkmann broke every light down into three levels for Williams: (1) exposure or above exposure depending upon whether it was a back light or a front light; (2) A stop and a half down; and (3) three stops down. Each light was assigned a number one through three and Williams could simply read the notes and put the setting into the computer so that it would come up automatically. During the concert, Brinkmann stood with his gaffer at a second dimmer board for the audience lights. While looking at the video assist monitors, Brinkmann could adjust the lights as necessary. Joanou had constant communication to all of the camera operators so that he could adjust positions.

Eight cameras were used, including a Steadicam on stage and a Louma crane roving around. Brinkmann placed two cameras down at the front of the stage on the same piece of dolly track and two cameras on platforms. An additional camera was placed at the side elevated eight feet on a dolly track.

Brinkmann decided to use Arri BL's for the shoot. Six BL4's were ordered with glowing viewfinders so that the operators would have no trouble seeing during the darkened show. Each camera had a zoom, either a ten-to-one or a five-to-one. The Louma crane and the Steadicam each had three-to -one zooms because ofweight considerations. The slowest lens was a ten to one with a T4. Brinkmann decided to light everything to a T4. While this was unfortunately a very high T-stop for the ASA of the Double X film, Brinkmann was happy with the results. "Our F-stop made the shadows drop off and gave us that punch that you don't usually get. While it doesn't give you very much detail in the shadow areas, the high T-stop gives it a certain edge. If you open up a little too wide it becomes a little flat and mushy."

Brinkmann credits Otto Nemenz International for providing him with the best equipment available. "Otto's was terrific," Brinkmann proclaims. "There are certain things you have to watch out for. First of all, you can't shoot a concert film with a gear head. A lot of operators prefer gear heads but in a concert shoot you have to be able to zoom and operate at the same time. That only works on a fluid head. The fluid heads have to

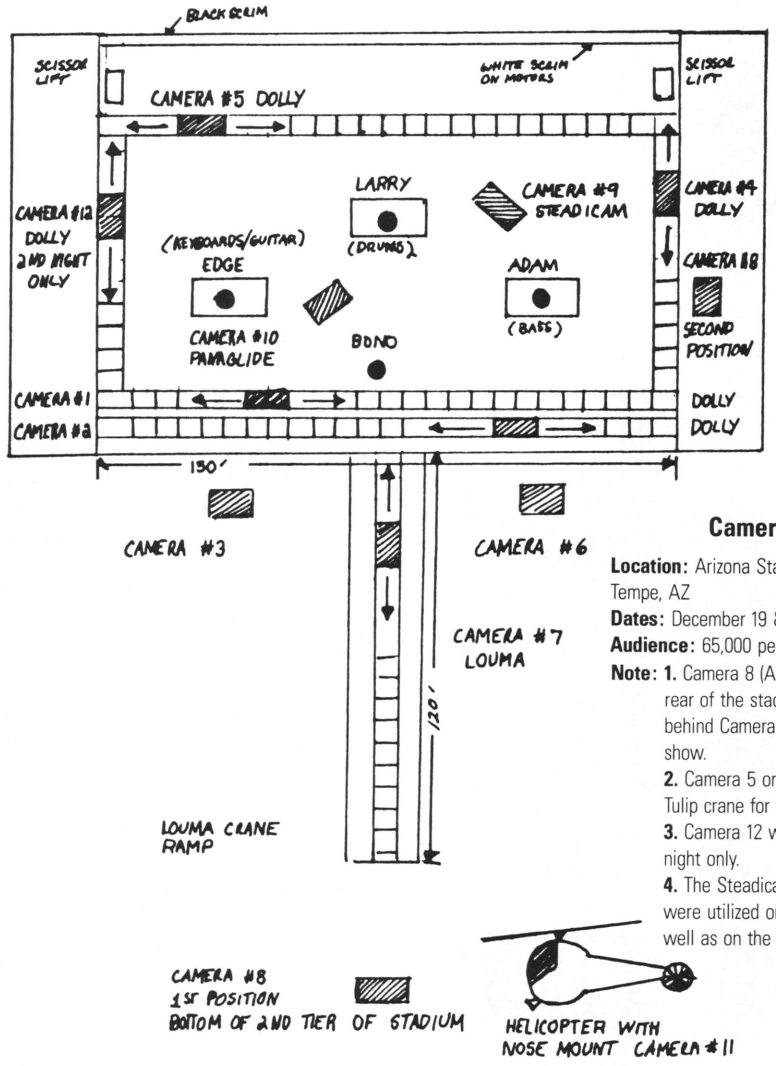
be flat based because of the heavy zoom lenses. For the Denver shoot, our order had been placed incorrectly. As the rental house was going to ship out the heads, I talked to Otto and he told me that they were all ball level. They had only two flat based heads and I needed eight. They ended up getting us all the Sachtler heads in less than 12 hours. I also was very insistent that the operators only had 1.85 on the viewfinder. I didn't want them to even think about television. We wanted to compose just for 1.85."

Sun Devil Stadium, on the campus of Arizona State University in Tempe was chosen as the site for two large outdoor stadium concerts staged for the cameras. Director of photography Jordan Cronenweth, was brought aboard to create a lighting design which would turn an arena filled with 65,000 roaring fans into a movie set.

Cronenweth arrived in Arizona armed with twelve cameras, a small army of operators and assistants, and enough lighting equipment to illuminate a small city. Shooting Jonathan Demme's highly acclaimed concert film, *Stop Making Sense*, Cronenweth had achieved what many cameramen had failed. *Stop Making Sense* was that rare performance film where a true intimacy with the artists was apparent.

The U2 project offered Cronenweth a new challenge. Where *Stop Making Sense* was filmed in front of 3,000 people inside the controlled confines of a small theater in Los Angeles, the U2 project was shot in front of 65,000 people outside, with the band playing on a stage 65 yards long. "We used eight cameras on *Stop Making Sense* and filmed over four nights," Cronenweth states. "On the U2 film we used 12 cameras and had only two nights."

A stadium filled with a sea of people allowed the filmmakers the chance to capture the grandeur and spectacle that the project deserved. "I wanted to give these moments an epic scale," Joanou comments." Jordan and I wanted to create a beauty that was based on a certain amount of scale and use of color and light in the shots."



Camera Positions

Location: Arizona State's Sun Devil Stadium, Tempe, AZ

Dates: December 19 & 20, 1987

Audience: 65,000 people each night.

Note: 1. Camera 8 (A camera on sticks at the rear of the stadium) moved to a position behind Camera 4 midway through the show.

2. Camera 5 on the dolly was changed to a Tulip crane for the second show.

3. Camera 12 was used on the second night only.

4. The Steadicams (Cameras 9 and 10) were utilized on the Louma crane ramp as well as on the stage.

A major challenge was taken when Joanou and Cronenweth decided to backlight the entire audience. "I told Jordan that I didn't want to use conventional front lights," Joanou recounts, "and that I wanted to use our own lights to backlight the audience. Some cinematographers would have told me to forget it. But that's what's exciting about working with Jordan. He's always pushing the edge of the envelope. When I first approached him with the idea of backlighting the stadium, a big smile broke out on his face and he said simply – 'I think we can do that.' "

Cronenweth felt that the results of the audience lights the first night were not very successful, however. "After the first night we felt that some changes needed to be made." Cronenweth remarks. "I wasn't completely happy with the pools of light on the crowd. The difficulty was that you had to wait until all the people were in the stadium to adjust the lights. You couldn't see if it looked good until moments before the show after the crowd was let in."

Cronenweth found himself adjusting lights right up until the last moment. Making the changes for the second night became quite challenging, as it was the filmmaker's last chance to get it right. "I remember on the second night, Jordan and I were standing there on the Louma crane ramp surrounded by 65,000 screaming U2 fans about ten minutes before the band was to go out onstage." Joanou recalled. "I turned to Jordan and said that the audience lights still weren't working. I asked him what we were going to do and he looked at me and said, 'Don't wor-

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ry, I'll take care of it.' I looked him in the eye and knew if there was one person on earth I could trust ten minutes before the show, it was Jordan. The opening act had already come and gone, the crowd was roaring and singing *All You Need Is Love* along with the Beatles on the PA system, and the guys are still hanging over the top of the stadium placing the lights. Jordan looked over and again told me not to worry. He was right. He nailed it on the head!"

Joanou and Cronenweth approached the live shows with one criterion – to design spontaneous lighting cues that looked as if they had weeks of refinement behind them. "The truth was that we had only two shots at it," Joanou remarked, "not just two takes, but two takes at something that was in the middle of a two and a half hour concert that wasn't going to stop for you under any circumstances."

"Jordan and I were going for a very specific mood and tone which was quite different from what Robert and I were going for," says Joanou. "With Robert I wanted to find a beauty in the film's grittiness. With Jordan, I wanted an epic quality that created a sort of surreal beauty. I wanted the color to be rich and saturated. The lighting and camerawork were my only tools to get across some of the emotion that you lose when you translate something from a live environment to a two-dimensional screen."

U2: Rattle and Hum is one of the few concert films which takes risks. Cronenweth is the rare gifted cameraman who understands exactly how much light is needed to create the mood. Rather than lighting for all twelve cameras, Cronenweth and Joanou knew exactly which camera they were lighting for. Where most concert films are lit very broad and flat so that every camera has a good clear shot, Cronenweth and Joanou chose to use as little light as possible.

"We had cameras literally shooting the concert in all 360 degrees." Cronenweth explained. "What this means is that your key light for one camera is the fill for the other. It's also a backlight for a third camera and a sidelight for a fourth. Rather than hope for the best in editing, we knew pretty much in advance which camera was going to get the best shot."

In order to maximize their coverage, Cronenweth switched the key light to the opposite side for the second show. "By flopping the key light you balance out the light so that in editing it never looks more right heavy or left heavy," Joanou explains. "We were using the key light in such a way that there wasn't a lot of fill. The other side was pretty black. I always try to work from the fill side of the stage. This way I can use the key as a backlight. We wanted the lighting to define the body language of the performers more than their faces. We felt that you have seen enough of the band leading up to the concert footage and that you don't always need to see their faces anymore. The intimacy is already created. I want the audience to have a chance to feel where they are."

Joanou and Cronenweth went through the show on videotape with each operator. Joanou described the movement he wanted from each camera for every song. "I told them to go for transitions," Joanou remarks. "I wanted to move fluidly from one member of the band to the next. I wanted to create long takes so that I wouldn't be locked into cutting from a single to a single."

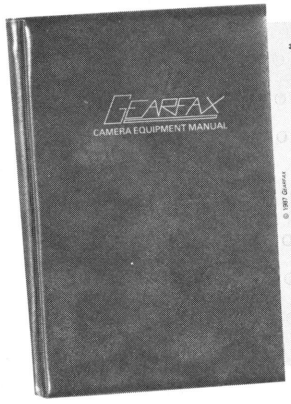
Joanou and Cronenweth were also interested in creating dynamic compositions with two or three of the band members in the shot. "It was kind of difficult because the band spread out more on the long stage. I found out that the Louma crane was fantastic at getting me these three-shots." While the other cameras had to be placed off the stage with longer lenses, the Louma, with its wide angle camera could hold one member of the band in the foreground and still see what was happening in the background. "The Louma is the only way to get that depth of field on the stage. I loved it when we had these triangles of three performers all in focus at different depths."

Joanou and Cronenweth

decided that the Louma crane, on a ramp at the front of the stage, would generally cover the lead singer, Bono. Two cameras at the front of the stage on dolly track would be the primary cameras because they always had front angles and movement. One of them would always be on Bono while the other would be seeking out transitions from one band member to the other. A camera on the right of stage acted as the key profile camera with the key light giving a nice rim light on the performers. This camera was able to stack up two and three shots. The camera provided transition shots as one member would step into frame while the camera looks down through the stage.

Cronenweth also utilized two Steadicams on the stage with the band. Because the Steadicams could only hold 400 ft. magazines, they were not able to be on stage all of the time. "Being on the stage with a Steadicam two feet away from Bono's face as he is singing, creates a very emotional moment for the audience," Joanou stressed. "While the Steadycams were constantly giving me great shots, I would often have to move them out of the shots of the other cameras. Many times I didn't want to see the cameras in the background because the presence of filmmakers on the stage would ruin the mood and emotion of the moment." Yet Cronenweth emphasizes the importance of the cameras on stage with the performers. "I learned from *Stop Making Sense* that the most important thing was to feel as if you are right there next to the band. I preferred to be in close, concentrating on the performance. We tried to keep the backgrounds interesting yet subdued. I don't think that you have to see everything. I was most happy when the lighting fell off and it became quite dramatic."

Cronenweth and Joanou felt that some of their best work came when they used the fewest lights. "There is one song in which Bono is lit with just one light." Cronenweth remarks. "The guy in the back of the stadium that night isn't going to see much when you use only one light but for the audience



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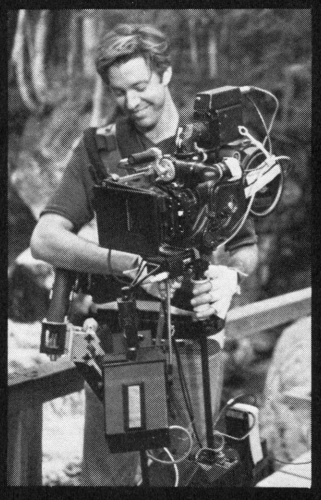

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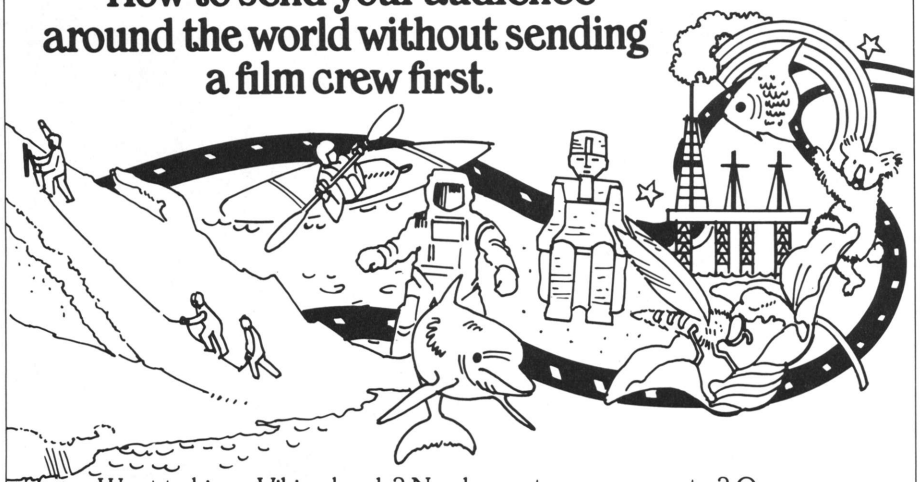

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in the movie theater, that one light gives you chills." Joanou emphasized the point. "We went with the old saying, 'Less is more.' Jordan and I felt that by letting the band stay in silhouette we allowed the audience to fill in the blanks. It's much more dramatic than giving them the obvious."

One of the largest challenges of the U2 project was to simply pare down the footage into a feature length film. The two concerts in Arizona had resulted in 250,000 feet of film. Added to the nearly half a million feet of film Joanou and Brinkmann had shot on the road with the band and the 200,000 feet Brinkmann had shot at the indoor concerts in Denver, the filmmakers had used close to a million feet of film resulting in over 150 hours of raw footage. Joanou's intentions were to find within this vast amount of film a strong emotional story. "We found out while on the tour that this film was going to be about a band in transition," Joanou remarks. "It's a much harder film to make than a movie with a screenplay and actors. The fact of the matter is that we ended up shooting a two hour feature film and I think the spontaneity has translated to the screen."

At the conclusion of the filming, after the crew had wrapped the two long and difficult nights shooting the outdoor concerts in Arizona, Cronenweth and Brinkmann were able to relax and talk about their work. The film had provided the opportunity for young cameraman to observe and take part in the work of a seasoned veteran.

With the U2 project, Joanou, Brinkmann and Cronenweth hope that this will mark the beginning of an incredible period of music in which bands like U2 can put the power and passion of our times back into the music. "Music has unfortunately become quite passive," Joanou proposed. "By looking back at was happening in the 50's at places like Sun Studios in Memphis, the band was searching for the spark that created rock-and-roll. By looking back I think they were trying to rekindle that spirit in the eighties and nineties." △

Not Since Casanova—Feature Debut

by Brett Thompson

Not Since Casanova *is a comedy-fantasy about the Casanova Syndrome, also known as the Peter Pan Complex. It tells the story of a young man who has prolonged his childhood fantasies of eternal youth into his adult life. Unable to make any commitments in his love life, he drifts from girlfriend to girlfriend. He finally meets the right woman, and goes through the painful process of coming to terms with himself.*

The film is the first feature film for both director Brett Thompson and his director of photography Andreas Kossak. Director Brett Thompson is a graduate of the California Institute of the Arts, which he attended on a Walt Disney Scholarship. After his graduation he worked for Robert Wise and the Overseas Filmgroup. He was the director of the Olympic Film Festivals in Los Angeles and Lake Placid.

German-born cinematographer Andreas Kossak graduated in 1985 from USC School of Cinema and Television. His teachers in cinematography included Ralph Woolsey, ASC, and Gene Polito, ASC. He also shot commercials, industrials, music videos, and a short feature in North Carolina for public television.

Following is Thompson's account of the making of the film:

The script for *Not Since Casanova* called for several dream sequences, and a sequence in which all the girlfriends become animated characters. There were also scenes of the hero's childhood, some of which were later shot on Super 8 and blown up to 35mm.

Unfortunately, exploitation films have become the required entrance for young filmmakers into the feature film market. We knew that our story would not fit into the narrow frames of commercial genres. We tried to stay clear of all influences that would steer us in those directions. As a result we raised all the money and kept full control. The trade-off was that we had to do everything inexpensively.

With our training and experience, we knew we could multiply the apparent value of our film many times. Thus we went out to shoot a feature in 35mm color and widescreen. We had an Arriflex BL3 camera with Zeiss high speed lenses, and our sound was recorded digitally on half-inch video tape. Our lighting equipment consisted of two Arriflex location lighting kits, three reflectors, and a couple of C-Stands. There were no resources for tests or dailies. It just had to work.

Before we started, we examined how very low budget films were put together. We found that many films compromise image quality because they imitate higher budget films. As a result, their limitations show up even more. To avoid this mistake, we tried to keep things smaller, but maintain quality. Making our limited resources go a long way became the first priority in our planning. Locations were selected to accommodate the use of existing light. The schedule was arranged to shoot at the optimal time for lighting. In this respect the judgment of the cinematographer became very important in the planning stages.

The use of existing light became the basis for the lighting strategy. We tried not to approach a location with previsualized images and force them onto the location. Instead, we had to work the other way around and remain open to what the location would offer us. Then we would follow our instincts and make something out of it.

Technically, we wanted to keep

Leslie Mitts photographed in low light with bounced K.

our printer lights in the high thirties and give our highlights some 'punch'. Rating the film at 320 ASA, overexposing key sides, and the low light situations made the use of fast lenses and film necessary. We shot everything with a set of Zeiss high speeds and 5294 stock, which held up well in daylight without an 85 filter. In day interiors, window light became the key source. We supplemented it with bounced light or reflectors outside. Often, we didn't even need to do that. Though the light levels fell off sharply farther away from the window, the hi-speeds enabled us to overexpose our highlight. In larger rooms, the existing contrast sometimes made fill light unnecessary. Sometimes all we needed to do was take the fly screen off a window, open a door and we were ready to shoot. In the beginning, we felt uncomfortable not using lights, but the results showed that we didn't need to. Later, we wondered how many lights burning on a set are more a matter of insecurity than of necessity.

Of course, the trade-off for using window light and shooting under T2 is the shallow depth of field. Depth of field tables became a must, since the cinematographer was pulling his own focus. The commercially available charts were insufficient, especially for apertures below F.2. On a Lotus 1-2-3 Spreadsheet we created more accurate depth of field charts for each Zeiss high speed. The depth of field problem made two compromises necessary. First the blocking had to be done on plane. Second, the actor's movements had to be precise and somewhat restricted. In close-ups the arm of a C-Stand sometimes helped them to keep from moving. However, we were often able to shoot right away, which helped to maintain the energy on the set. In fact, often we were able to shoot around seven pages a day. When the budget is small, this makes up for a lot.

In night interiors, we tried to confine the action to a small area that we could light properly. We selected practicals that could also be source lights and not just glowing props. In fact, we balanced our lights to blend in with the practicals. Often a soft bounced light would provide the base illumination, while the practicals would set the nuances and become key lights. Usually we would take the light values from our practicals, pick the camera stop and then fill in. When daylight was available during day-for-night interiors we did not block out the windows. Instead, we would modify it, let it go blue, and accentuate with tungsten lamps and practicals. Again, we used the full range of our high speed lenses and shot most scenes around T.2.

One scene called for fluorescent black lights supplemented with gelled tungsten back lights. In this case, tests would have been appropriate; cost, however, did not permit this. Our actors had small dots of fluorescent material glued all over their skin. We treated these fluorescent dots as we would any other illuminated surface, such as a TV screen. By opening up 2 stops from their reflected light values we obtained our camera stop. For our back lights we preferred the look of full booster blues over the usual combination of purple and blue.

Night exteriors are usually the hardest to do with few small lights. Since lit backgrounds are often important in creating the night look, we tried to avoid shooting back-lit actors against the black void of the night or dark walls. Therefore, we scouted for backgrounds that were already lit. An example of a background that turned out perfectly was a brightly lit fountain that changed colors. In front of it we let the actors go silhouette. The motion of the water and the changing colors created an unusual and effective look, achieved with only a three person crew.

Day exterior lighting situations usually escape creative control. Lighting becomes technical and concerned mostly with contrast. We wanted to create a somewhat heightened look wherever possible. In approaching day exterior locations we tried to think of them abstractly as fore-, middle- and background. Through brightness, color, and focus we tried to control each layer much like in an interior set. We scouted for locations which had a natural separation in the landscape. For example, the background would be the other side of a valley or a hill. With a sufficiently long lens we would try to make it a backdrop with its own texture and color.

Magic hour was most rewarding in this respect. We often used the sky as our backdrop. Just after sunset the western sky was still bright, while the eastern sky had little luminance. This way we were able to shoot entire scenes as true silhouettes. The sense of abstraction was interesting enough to let entire scenes play in master shots.

For the climax of the final dream sequence, all the characters appear in a

Disney-style cartoon. The cartoon then turns into live action, linked by an animated heart bouncing over the lyrics of the theme song. The live action footage was carefully combined with the cell animation by Doug Walker, on an Oxberry Animation Camera at New Hollywood, Inc. The final optical printing was created by the Westheimer Company. Since optical work can be an expensive trial and error effort, it was financially a wise choice to use high quality optical houses. With their great professional experience, Joseph Westheimer's company and Adrian Mosser's Cineservice (who did the Super 8 to 35mm blow ups) always got it right on the first take. Though we were not a big name production, they still treated us like one.

One important advantage while shooting on a low budget was the fact that the crew had received training at two major film schools. Communication was simplified, since we all spoke the same conceptual language. Co-producer Brad Owen and gaffer Birgit Kersting, a cinematographer herself, along with Kossak, are from USC; costume designer Robyn Reichek, art director Doug Miller, and the entire animation team, like Thompson, are from Cal Arts, Valencia. The broad training and versatility of the crew gave us a great deal of flexibility. Each member was able to quickly fill in other than their assigned positions whenever needed. This way, the crew could be kept small, which accommodated our style of shooting with fast and spontaneous decisions. When the light was right, for example, we could quickly jump in our cars and grab a scene.

Working within a tight budget also taught us how little was really needed to achieve professional quality. Not to imitate high budget production values, but to find creative ways to avoid showing our restrictions on the screen, seems to have worked. The film is beginning to show a profit, and most importantly, a new film is slated for production this fall. △

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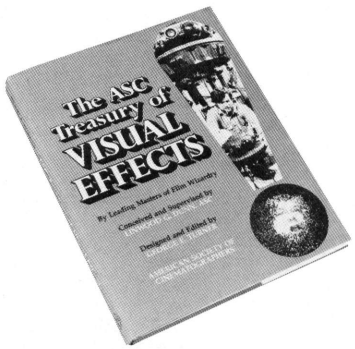

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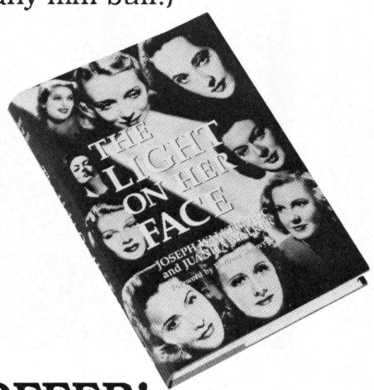

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Complicated Effects for Television Spots

by David Heuring

Feature film producers and directors often rate "an ability to think on one's feet" as high on the list of qualities they like to find in their charges. Altering the most carefully laid plans at the right time and in the right way can mean the difference between mediocrity and distinction on any production. Television commercials, perhaps the most carefully planned productions of all, are no exception.

In two recent spots for the Nynex Corporation, very few of the original storyboards are recognizable in the final product. A combination of conventional film techniques and new video technologies have allowed the makers of these spots to "think on their feet" and produce some truly imaginative and distinctive advertising.

In one of the spots, two businessmen stroll down an urban street, surrounded by skyscrapers, hustle and bustle. As they discuss the virtues of an information/communications firm called Nynex, an incongruous 40-foot stainless steel ball rumbles ominously across the background, down a side street. An overhead shot traces the men crossing a brick-lined square, past large planters which look suspiciously like 6-foot pinball bumpers. Those suspicions are confirmed as a huge pinball rolls smoothly into frame, narrowly misses the oblivious businessmen and caroms off one of the bumpers, which, naturally, lights up. When the conversation pays off in the line, "So are you saying that Nynex is the only game in town?", we pull back to see that the entire city is part of a full-scale, festively-lit pinball game.

This eye-catching combination of live-action and special effects, designed to "ambush" the viewer, is the work of the San Francisco-based Colossal Pictures and director Steve Linden. Complicated optical compositing and electronic image manipulation make the seamless, and therefore striking, sequence possible.

The pinball ad, called "Games," is joined by another 30-second "visual pun" spot, directed by Gary Gutierrez. Titled "Devil," it opens with two business execu-

tives, a woman and man, boarding an elevator. With frightening speed, the elevator plunges deeper and deeper, as the unsuspecting businessman sings the praises of Nynex. When the elevator stops, the woman remarks, somewhat snidely, "I suppose without Nynex, Hell would freeze over." As if to answer her remark, the elevator doors open to reveal Hades, in all its blazing glory. Then the entire landscape, which features red hot stalagmites, bursts of flame, and fiendish devils, promptly freezes over.

Linden recalls the early stages of production for "Games": "When the agency came to us, they had already had two spots on the air with the 'visual pun' theme. It took us a while, though, to see what the point of the new boards was. We figured out that the idea was to transform a city into a semblance of a pinball machine, to be used as a backdrop for this conversation between businessmen. Initially, the boards didn't call for any acting – we would move through the model city with all the voices off-camera. We thought that this approach would be a little cold and sterile for a 30-second ad, that it would look like a model shoot right from the start. We were trying to find a way to set it in a real city, which is why we added the people to the scene. The difficulty then became the transition from the real city to the pinball city.

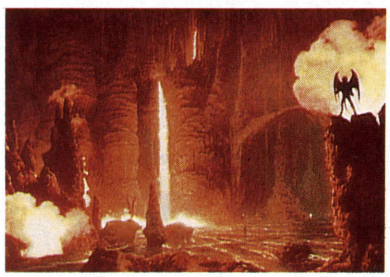
"We were lucky enough to come across a book of photography of Boston, the city which the agency suggested for the spot. It's in the Nynex network, and not quite as specific as New York, but big enough to have an inner-city feeling. So two of the critical shots in the ad began with photographs from the book. One is an overhead helicopter shot of the city of Boston at dusk, which smooths the crucial transition from the shots of actors on location in downtown Boston to the interior close-up of the game itself."

The complex shot of the businessmen in downtown Boston which opens the ad is actually a combination of four separate elements, composited and manipulated with the help of "Harry," a digital video optical system. The Harry stores frames of paintbox works, and plays back up to 100 seconds worth of individual retouched frames. It also acts as a storage system for retouching, and allows the operator to apply adaptations from any particular frame to others. In fact, the photograph used in one of the final scenes was originally a daylight scene, turned into night by Harry manipulation. The Harry's ability to make live mattes of moving objects is one of the features that made the opening scene possible.

The businessmen, the sidewalk and curb they walk on, and the buildings on the left in the scene constitute one shot, and a separate piece of film yielded the street and the taxicabs. The third piece of the puzzle is the background portion, including the building in the deep distance, the buildings to the right, and the sky; the fourth is the pinball itself.

"The first three shots were captured live action from a locked camera position," explains Linden. "On location, we had only intermittent traffic control, so the cars in the shot just happened to be let through. We shopped through our film for the best and most appropriate shot, the big taxicab driving away from us. The cars were stopping at the intersection because of a flashing red light, creating an ideal spot for the ball to roll through. Of course, our best take of the cars wasn't the best take of the guys, so we took the best shot of each and derived a matte with the Harry. We cut from the curbline around those taxicabs and up to the far side of the buildings, which the Harry operator does in real time, right in front of you."

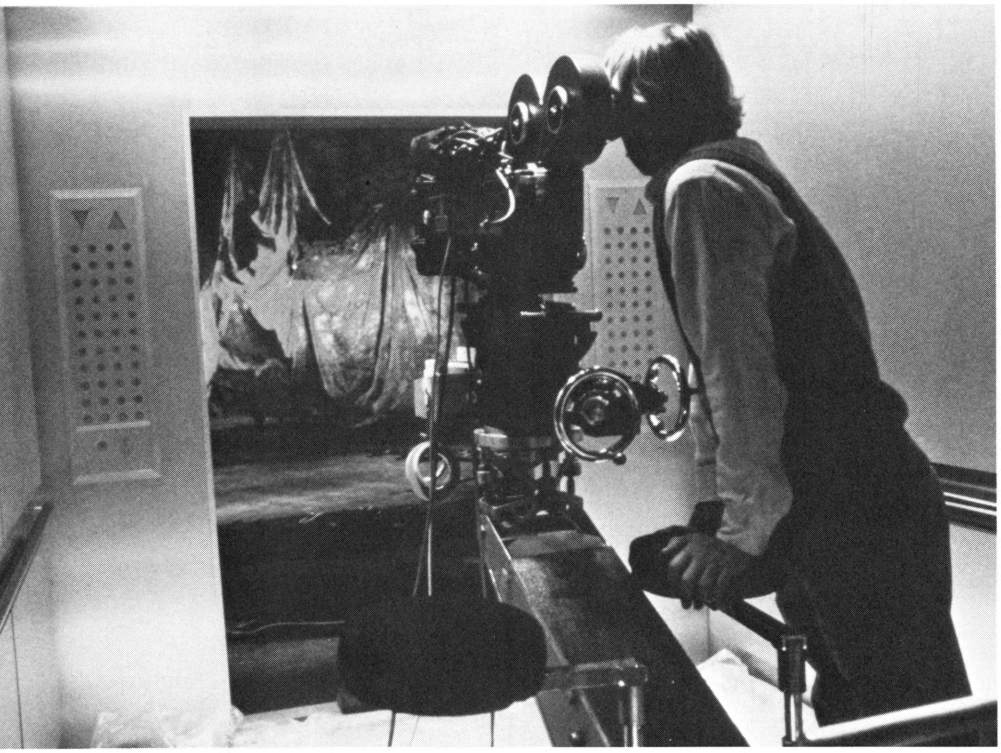
The ball itself was shot on a model set at a different time. The 2¾" chrome ball bearing (off the shelf of a machine shop supply house) was rolled in real time before a film camera. The model set was specifically constructed to provide realistic reflections for the ball's surface, recreating the reflection of the city buildings that the ball rolls past in the final product.

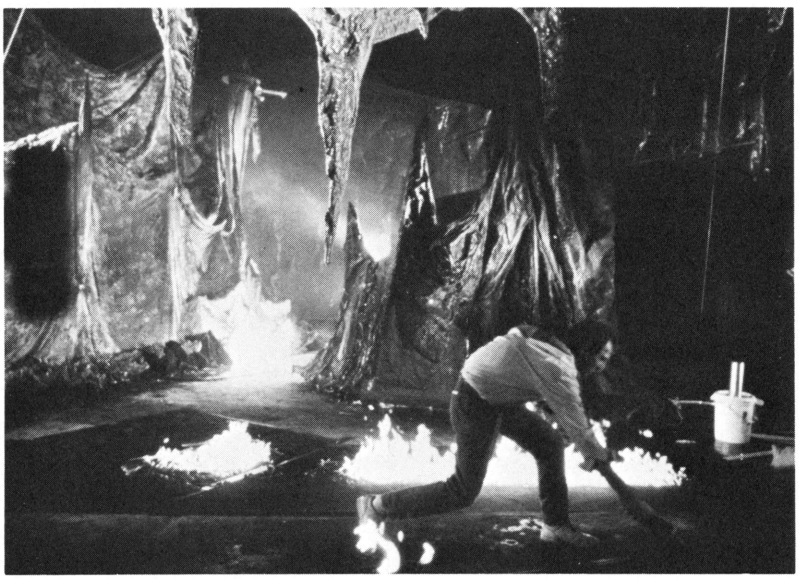


"We must have shot a million takes," laughs Linden, "letting the ball roll down a ramp and into the model set. We varied the speed of the camera so we could decide later what the most believable speed was for a ball that was supposed to be 40 feet in diameter and rolling down a city street. The shots that seemed to work, though, ended up very close to real time. Any faster, and the ball looked too small and wasn't on the screen long enough.

"We then used the Harry to color correct each of these segments. You can choose any color with the cursor and lighten, darken, or change that color in the field that you select. Because the taxicabs were shot later in the day than the businessmen, some of the blues in that scene were too strong. We were able to carefully cor-

Opposite page, above: *A 40 foot pinball rumbles through the streets of Boston for the opening scene of the Nynex commercial "Games."* Opposite page, below: *The street scene is revealed to be taking place inside a pinball game.* Left: *In the Nynex spot "Devils," an elevator door opens to reveal the fiery pits of Hades.* Center and bottom: *Matte paintings of Hell ablaze and subsequently frozen over.*





Above: ***Sizing up a shot of "Hell" from inside the elevator.***
Right: ***Pyrotechnician Peter Stolz ignites alcohol-soaked Duvateen on the Hell set.***

rect problems like that and preserve the illusion that it was all happening at the same time.

After the street scene, the "city in a game" illusion continues as the two men walk over a brick plaza, past the giant "pinball bumper" planters. "The men were filmed walking on the plaza," says Linden. "The existing planters actually had flowers in them, but we black-wrapped the flowers just to make sure they wouldn't hang over the concrete. I wanted some part of that scene to support the illusion of the bumpers – we could have just popped bumpers in anywhere – but I wanted some of the architecture of the bumpers to be existing in the initial scene. That's why we picked that particular location, because these six-foot-diameter planters were there. So this scene was originally made up of two elements: one was the guys walking by the planters on the bricks, and the other was the three bumpers. The bumper element was shot on the animation stand, taken from footage of 4x5 chromes of actual bumpers that we had borrowed from a gamemaker."

The concept of the original storyboards was fulfilled by this action alone, but further review convinced Michael Hampton, the agency art director, that the scene could be improved. "In the edit, we determined that the scene just needed some more snap," says Linden. "We thought it would be nice if we could roll the ball across the plaza. In the final version, the giant ball comes in from the bottom of the frame, just misses the men, and bounces off those bumpers and lights them up. In order to put the ball in, we went back to the footage that we had shot overhead on the pinball game itself, and found a scene of the ball rolling through that seemed to be the right perspective. The Harry operator isolated it with a series of circle mattes, stole it from that scene, designed the proper trajectory, and dropped it in on the walking scene. He also retouched the bumpers so they would light up at the exact moment of impact. In this case, the ball already had the proper reflections, because the shot it was stolen from took place in a pinball game. It made for a terrific transition between the opening street sequence and the final game scene. It wasn't quite an afterthought, but it was something that we saw in the edit that we wished we could do, and darned if that machine and a good operator weren't able to do it."

The next cut goes to a ground level shot of the entire skyline of the city. The pinball rolls around the perimeter of the buildings on a specially designed wire rack. This shot is a setup for the final scene displaying the actual pinball game with the city rising up from its center. "The big trick for this scene was getting the city backlit," recalls Linden. "Stop-motioning the ball would have made it wobbly, so we had to shoot in real time, which meant we needed a lot of light. There were lots of 1K's pointed up from below into the game elements. We built a contoured light box in the shape of the city silhouette, so that the lights in the city windows could be activated from behind without spreading a lot of light around the back half of the game. It was also tough giving the pinball game itself enough light to register on film. None of those lights were real pinball game lights. The lighting designer changed hundreds of bulbs to small, hotter quartz lights. There was no retouching in the shot – it was all taken directly from film."

The final pinball game sequence is another example of a scene that strayed from the original plans. Following the design integrity of a pinball game was an initial guideline for Linden, but practical concerns caused the team to rethink their literal

approach to form. "Originally, our plan was to shoot the pinball game from directly overhead, with the photograph of the city skyline laid down flat against the game. Then, after the viewer read the cityscape, we would pull back and come down to a pinball player's point of view. In fact, we thought that this was the only way we could do it on time and under budget. However, when we did that, by the time the camera reached its final position, you couldn't read the cityscape at all – lying flat against the game, it just turned to mush. The light got too small. So we decided to reshoot with the cityscape standing upright, right out of the middle of the game. The glass in a normal pinball game, of course, would prohibit this setup, so we were messing with 'pinball reality' a little, but coming up with a much more understandable image. We decided that it was okay to be a little less literal, since we've already suggested that there's two men walking around in there," he laughs.

The Harry machine, which makes this electronic magic possible (and affordable), was sorely needed as an adjunct to normal paintbox technology, according to Linden. "Quantel came out with their paintbox first," he says, "and people were dying for a way to string those images together. Technicians would painstakingly retouch frame after frame, and they'd have to play them back and record them a single frame at a time on a 1" machine. So it became very klutzy, very slow and expensive. There was no way to string long sections of altered images together separately.

"The Harry is designed in a very artistically friendly manner. Their electronic airbrushing is really putting a lot of retouchers out of business, because it's more precise and controllable – it's a faster and easier way to alter imagery. There's a light pen on a big tablet, and the pen is responsive to how hard you press on the tablet. If you push harder, you get a wider patch of 'paint' coming off it. It's terrific for doing soft mattes and blurred edges. Sometimes a hard-edged matte will be too crisp and end up looking phony compared to the actual images, but with the Harry you can blend in with the kind of softness that the video image is giving you anyway, and the result is a seamless piece of videotape.

"With conventional film retouching, you've got to match gels and paints and colors, which gets very complicated. With the Harry, you touch the cursor to the color you want to reproduce, and it reads the pixels that make up those colors,

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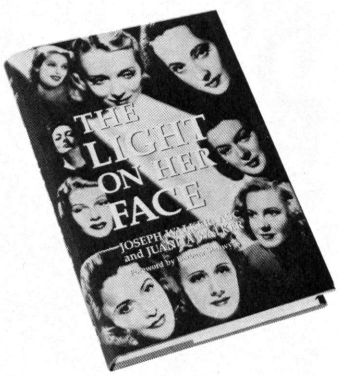

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The "visual pun" theme is maintained in "Devil," a sister spot to Nynex's "Games," and again Colossal employed some of the best people in the business to apply their established expertise. The family resemblance, however, ends there. Rather than the electronic wizardry of Harry, more conventional techniques were used. "Devil" marks the first venture into commercial work for the talented Industrial Light & Magic matte painter/optical cameraman team of Mike Pangrazio and Craig Barron. The *Star Wars* and *Indiana Jones* series head the list of their impressive body of work.

Colossal's director on "Devils" was Gary Gutierrez, whose special effects credits include *Top Gun, The Right Stuff, Running Man, and The Serpent & the Rainbow.* Gutierrez recalls the details of the production: "We created a full scale elevator set on our stage, including the exterior lobby that you see from inside the elevator. To suggest that this isn't any ordinary elevator ride, and to give a sense of anticipation, we cut away to the elevator plunging down the shaft. This shot was done in miniature, with an 18x24x25 foot model elevator and shaft, which was on its side for shooting. A tight cable ran the length of the shaft, to represent the cable support for the roof of the elevator. We had little slits that would allow light to blip across the elevator compartment, to help the dimensionality of the move. At the far end of the shaft we had flickering red gelled light that would give the impression of something mysterious and fiery at the bottom of the shaft. The shaft contained a moving counterweight, as real elevators do. We considered doing it as a live action shot and had a location scout going around looking at elevator shafts, but the various regulations and physical problems of getting a camera poked out into a deep shaft would have made it very difficult. It became quickly obvious that a good miniature was the way to go."

As usual, the original storyboards had only a vague resemblance to the final project. "The original boards showed that there would be a POV, but we wouldn't know whose – a sort of god's eye POV moving through the caves," recalls Gutierrez. "We would hear this voiceover, two people speaking the lines, and we would be in Hell throughout. I thought that it might be a little more fun if we could see the people in an elevator that opened in Hell. Our clients at Y&R liked that idea, so we storyboarded it that way, and there was some discussion about how we would achieve the effects. We felt it was important that when the elevator door opened up to reveal Hell, there would be interactive light, giving the feeling that Hell was actually just outside the elevator. So we began to feel that we would have to use a practical set. But they also wanted to cut to a wider view of Hell without the actors in the foreground, where we would sort of see the true scope of Hell. We discussed doing it as a miniature, but quickly realized that the time and expense involved in creating as large a miniature as we would need would be impossible.

"So we talked to Mike Pangrazio and Craig Barron about doing the 'Hell' and then the 'Hell freezing over' as a matched matte painting. We supplied all the fire elements, shot on our stage, using a clip in the gate, which is sort of a little cartoon outline of the finished composition of Hell. Craig then used the clip to composite with Mike's painting. We also created a ground fog effect to put a little mist in the foreground when Hell freezes over, and an animated snow element to composite, in video, over the finished Hell effect. The animation of the devils was also created at Colossal. The devils fly through the air, move around, hopping on rocks and so forth."

Pyrotechnician Peter Stolz laid down large pieces of alcohol-soaked Duvateen so that the entire floor is lit up when the elevator door opens to reveal to various full-scale set pieces that represent Hell. Bursts of butane flame were sized and placed to create the illusion of depth. This element was shot live on a pyrotechnic set with the actors in the foreground, inside the prop elevator.

The spot then cuts to a wider view of Hell, the heart of which is Pangrazio's matte painting. Composited with it are fire, interactive light, lava flow effects and the prancing devils. "Mike did the Hell painting first," explains Gutierrez, "and we

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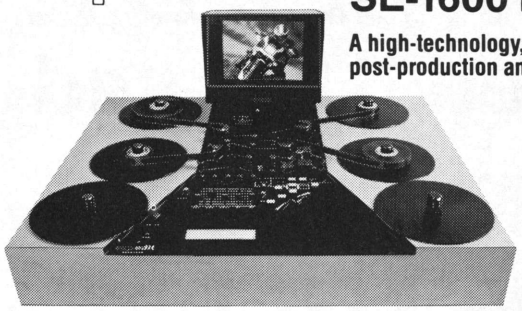

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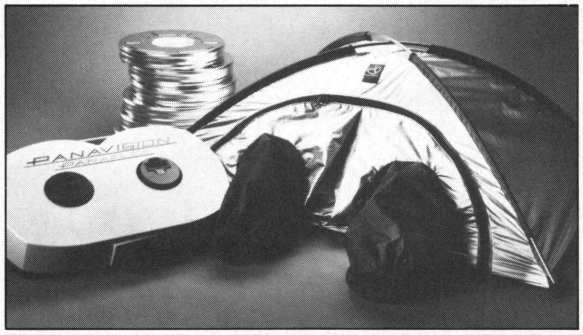

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got that all composited, looked at it and approved it. Then the 'Hell frozen over' was painted directly over that painting, in effect destroying the first painting, but resulting in the most precise registration. After shooting the second painting, we went to a video step. In that step, we added the mist, the snow, and the foreground fire, and dissolved the two in video, because we could control the length of that dissolve and see it immediately, and we could control the densities of the various other elements in a way that would have taken many more days if we had done it optically."

So the multiple composites for the Hell scenes were divided into optical and video processes. Pangrazio and Barron composited in an optical process the fire, the devil's element, the animation of the devils, and the interactive light from the fire. For the interactive light, certain portions of the rock were exposed to correspond with bursts of flame. Elements saved for video process were Hell's foreground flame, and the foreground fog and snow for the "frozen over" version of Hell. Gutierrez explains the division: "We thought that we would be better able to judge the proportions of the foreground elements once we had seen the full scene composited. Also, we didn't want to risk making too many things happen in an already complicated optical. Since the video elements were foreground, they were non-add-mixed in post. Non-add-mix refers to a way of achieving a superimposed look, giving the element some degree of transparency. It's the electronic equivalent of a density matte. You want to be able to see through the fire and the mist, without hazing up the background so much that you can't see the action. That's why we reserved these to be done in video – we'd be better able to judge that in a video editing room. To have done all of this in an optical that didn't go several generations and begin to lose quality would have very difficult."

The trick, according to Gutierrez, is to use both film and video techniques to produce the most cost-effective result while maintaining or extending production value. "In commercials in particular, and in videos, the interesting thing is going back and forth between the two worlds. When your end product is going to be television, you're freer to mix techniques to find the most appropriate or visually effective solution to your challenge. The Nynex spots are a good example of that." △

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VideoGram

by Mike Maginot

Hearts of the World
Directed by D. W. Griffith.
Photographed by G. W. Bitzer.
(Video Yesteryear)

Sojourns into cinema's shadow days don't always begin at the video store. Chaplin and Laurel and Hardy will get shelf space because of their timeless comedy, but the works of Griffith, Eisenstein, Ince, and De Mille are represented by token titles that do little to suggest the wide range of material that survives from the silent era.

When major companies release silent movies on video they are given very poor promotion. Small companies that release silents often neglect to add music or add music that is totally inappropriate. Silents are seldom golden or any other color that films were once tinted or toned. Stores don't stock many silents, so collectors search for them.

Video Yesteryear's release of *Hearts of the World* includes a tolerable score by Rosa Rio at the Hammond organ. The print that was transferred is only fair, but the pleasure here is being able to see one of Griffith's most interesting films. Shot on location in France and boasting genuine battle footage from WWI, *Hearts of the World* is Griffith at his most naturalistic; even the studio shots are inspired.

Griffith's stock company of players knew of the war and its effects first hand and give knowledgeable performances. Featured are Lillian Gish, Robert Harron, Dorothy Gish, and George Siegmann.

• • •

The Milagro Beanfield War
Produced by Robert Redford and Moctesuma Esparza.
Directed by Robert Redford.
Photographed by Robbie Greenberg.
(MCA Home Video)

Traditional values versus commercial enterprise isn't a new theme. Redford follows in the cinematic footsteps of Frank Capra and John Ford to bring this kind of work to the screen, be it big or small. Ruben Blades, Richard Bradford, and Sonia Braga star, but Christopher Walken gives the standout performance.

Robbie Greenberg's colorful camerawork melds the fantasy and human drama of the David Ward/John Nichols script into a cohesive vision. The living members of the Milagro community interact with a spirit from the past without special effects, just the magic of a New Mexico sunrise or sunset.

• • •

My Life As a Dog
Produced by Waldemar Bergendahl.
Directed by Lasse Hallstrom.
Photographed by Jorgen Persson.
(Paramount Home Video)

Young Ingemar learns to deal with love and death, despite a sense of doom and an empathy for dogs lost in space. Hallstrom gets the kind of performance from his juvenile actors that Truffaut achieved in *Small Change*. The film is full of charming vignettes, some of the best played against a snowy backdrop of rural Sweden.

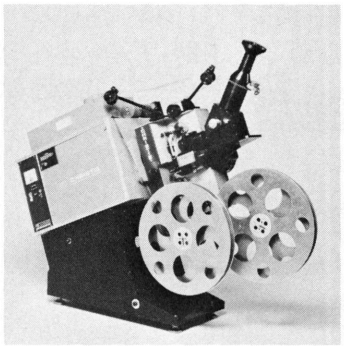
My Life As a Dog is an endearing film that becomes more endearing with each video viewing. Both the English language and a Swedish version with sub-titles are available.

• • •

Zelly and Me
Produced by Sue Jett and Tony Mark.
Directed by Tina Rathborne.
Photographed by Mikael Salomon.
(RCA/Columbia Home Video)

Zelly and Me could easily be described as *My Life As a Dog* American style. Set in Virginia in 1958, an orphaned girl (Alexandra Johnes) is taken in by her well-to-do grandmother (Glynis Johns), a jealous woman who can't stand the child showing love towards anyone but her. Zelly (Isabella Rossellini) is the girl's governess; together they share a special friendship that is only interrupted once a week by Zelly's day off, which is spent with her boyfriend (David Lynch).

Written by director Rathborne, *Zelly and Me* is a touching film well acted and beautifully shot. △



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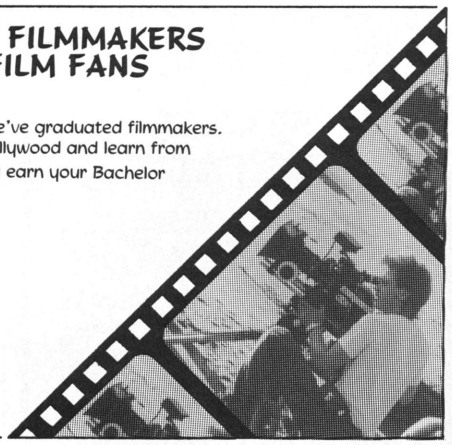

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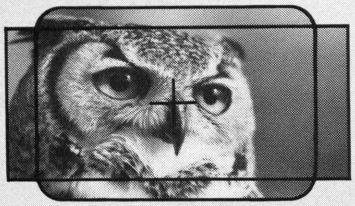

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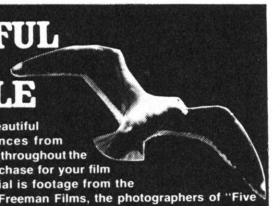

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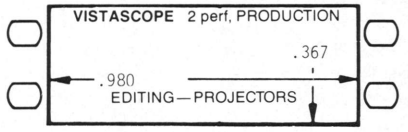

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Advertiser Index

Aaton RG: 22-23
Alan Gordon: 15, 16, 36, 73, 81
Anderson, Howard: 20
Archive Film: 90
Arriflex: 30

Babylon Post: 87
Barbizon Electric: 36
Bellevue Pathé: 88
Birns & Sawyer: 17, 55

Camera Essentials: 83
Camera Mart: 37
Carpenter Sales: 89
Century Precision: 14, 90
Chambless Productions: 87, 89
Cine 60: 37
Cine Sound 5: 90
Cine South: 87
Cine Video: 21, 36
Cinema Electronics: 20
Cinema Products: C-2, 37
Cinematography Electronics: 81
Cinequipt: 83
Cinerent AG: 25
Clairmont: 8-9
Columbia College: 87
Computer Optic: 74
Cool Light: 18

Dedo Weigert: 54
Dittrich, Scott: 86
Dreamlight: 87
Du Art: 11

Eastman: 7
Energy Productions: 86
Enterprise Leasing: 90

Ferde Grofé: 89
Film Search: 74
Film Video: 34
Film-Video: 89
Flying Tiger/Colt: 6
Foto-Kem: C-3
Fries: 27

Gasser, Adolph: 4
Geller, Rusty: 14
General Camera: 1
Geocam: 37
Great American Market: 5, 24
Harrison: 53

Image Device: 73
Isaia, Roy: 51

Knox, David: 4

Larry Edmunds Bookshop, Inc.: 87
Light-Wave: 6
London Intl.: 82
Lowel Light: 2
LTM Corp.: 59, 87, 88

MacGillivray-Freeman: 89
Merkel, Daniel: 89
Mole-Richardson: 33
Motion Media: 90

National Geographic: 74
NCE of FLA: 87, 88
New Mexico: 33
Newsfilm Lab: 89
Norris Film: 26

Ocean Images: 16
Oppenheimer: 86
Optical Text: 27
Osram Corp: 45

P.E.D. Denz: 19
Panavision: 65
Peter Robinson Studios: 72
Prod. Services-Atlanta: 10, 89

Radian Group: 85
Rafik: 88
Renta Imagen: 31
Rosco: 36

Sawade, Ron: 88
Schmitzer: 83
SMS Productions: 34, 72
Spectra: 65
Steadicam: 18
Suffolk: 55
Super 8 Sound: 53
Super Edit: 83
Swiss Professional: 89

Take One: 58
Technologica: 25
Texcam: 90
Tiedemann, Richard: 73

Ulland, Bob: C-4
Utterbach, Lee: 64

Victor Duncan Inc.: 34
Vistascope: 89

Whitehouse: 88
William Sound: 89
Wyler, Marc: 81

Yale Lab: 87

ZGC, Inc.: 86

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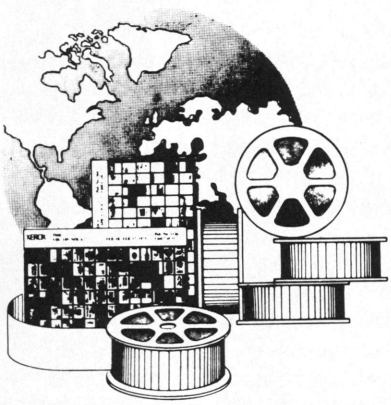

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From The Clubhouse

Frank Reinking, regional director of the Motion Picture and Audiovisual Products Division of Eastman Kodak, is a new associate member of the ASC. Reinking succeeded Dr. Roderick Ryan, ASC honorary member, who retired from Kodak recently.

Reinking was born in Napoleon, Ohio, and is a *cum laude* graduate of Ohio State. He started with Eastman in Rochester as an engineer in 1957 and was primarily responsible for establishing the test programs for new color motion picture films under development. He later moved to the product planning group in motion picture marketing and then served in Dallas as the engineering coordinator for the professional motion picture film division in the Southwest region. Returning to Rochester in 1979, he worked in the film product development group in marketing, serving as coordinator in the development and introduction of several new motion picture camera and print films. He transferred to the Western Region office in Hollywood in 1985, and was appointed regional engineering director the following year.

One of the several technical papers he co-authored for the SMPTE and BKSTS journals earned the SMPTE Journal Award for 1982. He is a fellow of SMPTE and a member of BKSTS and SPSE. He and his wife, Ann, live in Westlake Hills. Children Greg, Mark and Lisa have all graduated from college.

• • •

Jack Teahan, district sales manager, Motion Picture and Audio Visual Products Division, Eastman Kodak, has become an associate member of the ASC. He has been employed by Eastman for 19 years and moved to Los Angeles four years ago. "My entire career with Kodak has been in the motion picture field," Teahan says.

Born in Rome, New York, in 1949, Teahan began as a technician working in Kodak's motion picture laboratory for five years on various film development projects. During this time he attended night classes at the Rochester Institute of Technology. After receiving his degree, he transferred into the motion picture marketing division where he received a variety of assignments. He was a sales representative in Seattle and Detroit, a markets specialist in Rochester, New York, and marketing director in London, U. K. Before his transfer to Hollywood he was marketing director in Europe for two-and-a-half years.

Teahan has worked with many cinematographers over the years, and has been active in the ASC Awards program since its inception. He is a member of SMPTE, BKSTS and ASLD, and is on the advisory board for IFP. He and his wife, Wendy, live in Westlake Village.

• • •

Another new associate member is George Turner, editor of *American* Cinematographer. He was born in Texas in 1925 and was an illustrator and cartoonist for publications, motion pictures and TV until a few years ago. He has written a number of books, the best known of which is *The Making of King Kong* (1975). He says he first dreamed of being associated with the ASC when, at the age of 14, he bought his first movie camera – a Univex. He and Jean, his wife and associate editor, live on a hillside north of Hollywood.

• • •

Joseph Westheimer, ASC, Cinematographers branch governor, was re-elected by the Board of Governors as treasurer of the Academy of Motion Picture Arts and Sciences for the 1988-89 term. The election was held August 3. Westheimer, who heads a leading special effects studio in Hollywood, is also treasurer and a member of the Board of Directors of the ASC. △

In Memoriam

Photo by Gene Robert Richee

Harold (Hal) Rosson, ASC, director of photography of at least 133 feature films, many of which are recognized classics, died September 6 at his home in Palm Beach, Florida, after a long illness. He was 93 and had been retired for about 30 years. Rosson is best remembered as one of the top ranking cinematographers at MGM from 1930 until 1953, where he made such perennial favorites as *Tarzan the Ape Man* (1932), *Treasure Island* (1934), *The Wizard of Oz* (1939), *On the Town* (1949) and *Singin' in the Rain* (1952).

Born in Genaseo, New York, in 1895, Rosson came to California in 1912 and soon began work as an assistant cameraman, boy actor and "general factotum" at Metro Pictures Corporation. His sister, Helene Rosson Terry, was a leading actress at Paramount and Universal, and his brothers, Robert and Arthur, were well known directors. When acting calls came from Universal, Helene would ride horseback from Hollywood across the Cahuenga Pass to the studio.

Rosson's first cinematography credit was *David Harum,* in 1915. When Metro moved back to New York he went with them. His career was interrupted by military service during World War I. For several years following the armistice he traveled back and forth between the East and West Coast studios "following the pictures," as he said, before settling in Hollywood. During the 1920s Rosson photographed about 40 silent features, mostly for Paramount, First National and the DeMille-Pathé Studio. Among the more popular were *Heliotrope* (1920), *Glimpses of the Moon* (1923), *Zaza* (1923), *Manhandled* (1924), *Story Without a Name* (1924), *Infatuation* (1926), *Getting Gertie's Garter* (1927), *Gentlemen Prefer Blondes* (1928), *Drag Net* (1928) and *The Docks of New York* (1928).

In 1929 Rosson made several "talkies" at Fox, including *The Far Call* and *Trent's Last Case.* As the new decade began he signed the first of many contracts with MGM, where his initial assignments were *This Mad World* for William C. DeMille and the fantastic *Madam Satan* for Cecil B. DeMille (both 1930). *The Squaw Man* (1931), *Red Headed Woman* (1932), *Red Dust* (1932), *Kongo* (1932), *Penthouse* (1933), *Bombshell* (1933) and *The Cat and the Fiddle* (1934) were among the pictures he worked on during the ensuing four years. In 1935 he went to England to photograph several elaborate Alexander Korda products – *The Scarlet Pimpernel* (1935), *The Ghost Goes West* (1936), *As You Like It* (1937) and *The Man Who Could Work Miracles* (1937).

Returning to the U.S., Rosson was awarded a special 1937 Academy Award for his first Technicolor picture, *The Garden of Allah* (with Technicolor's W. Howard Greene, ASC). He received Academy nominations in later years for *Boom Town* in 1930, *Thirty Seconds Over Tokyo* in 1944, *The Asphalt Jungle* in 1950, and *The Bad Seed* in 1956.

As his reputation grew, many top directors requested Rosson for their productions. As a result, he photographed several pictures each for Cecil B. DeMille, Victor Fleming, Josef von Sternberg, Allan Dwan, W. S. Van Dyke, Howard Hawks, Frank O'Connor, Jack Conway, King Vidor, Harry D'Arrast, Sam Wood, Mervyn LeRoy, Wesley Ruggles, William K. Howard, Stanley Donen, John Huston and others.

Some of the memorable pictures photographed by Rosson after his return from England include *Captains Courageous* (1937), *Too Hot to Handle* (1938), *Edison the Man* (1940), *Johnny Eager* (1941), *An American Romance* (1944), *Duel in the Sun* (1946, with Lee Garmes, ASC, and Ray Rennahan, ASC), *The Hucksters* (1947), *Command Decision* (1948), *The Red Badge of Courage* (1951), *Ulysses* (1955, made in Italy), *Pete Kelly's Blues* (1955), and *The Enemy Below* (1957). He had made some good financial investments before he decided to retire in 1958. He returned to his profession only once – a decade later – for the classic western, *El Dorado* (1967) because his old friend, Howard Hawks, talked him into it. He said later that he enjoyed it so much that afterward he decided he must have been out of his mind to have ever quit. He declined any further assignments, however.

Rosson was married in 1932 to one of MGM's biggest stars, Jean Harlow, and later to Yvonne Crellin. Both marriages ended in divorce and there were no children. He became a member of the ASC in 1927, and was one of the oldest living members of the New York Athletic Club. He is survived by two nieces and a nephew.

In an interview for "The Art of the Cinematographer" (1971), Rosson told Leonard Maltin the secret of how great movies were made: "...A group falling together and thinking together and praying together, and you wanted one result – a good picture. And you wanted to be mixed up in it." △

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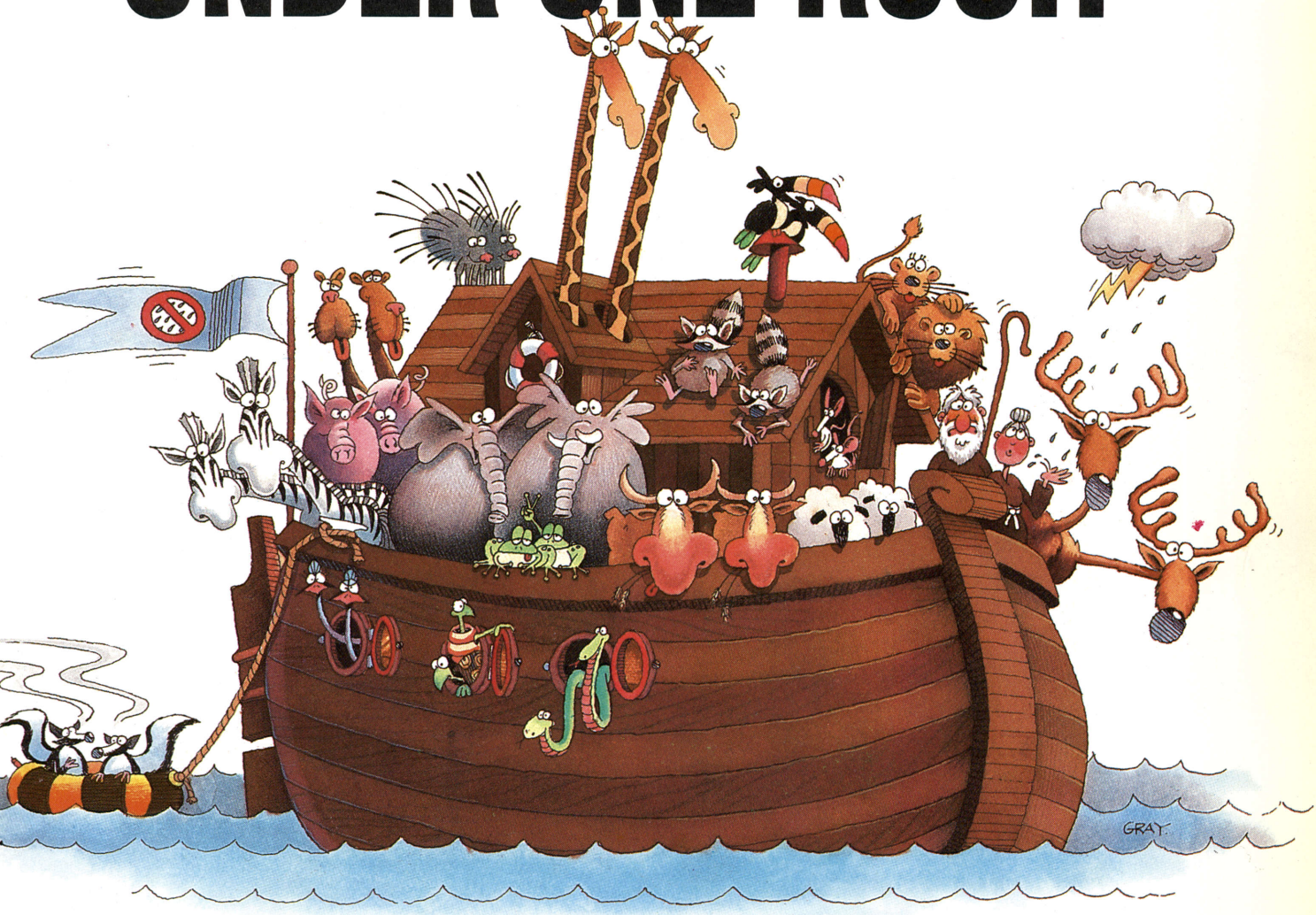

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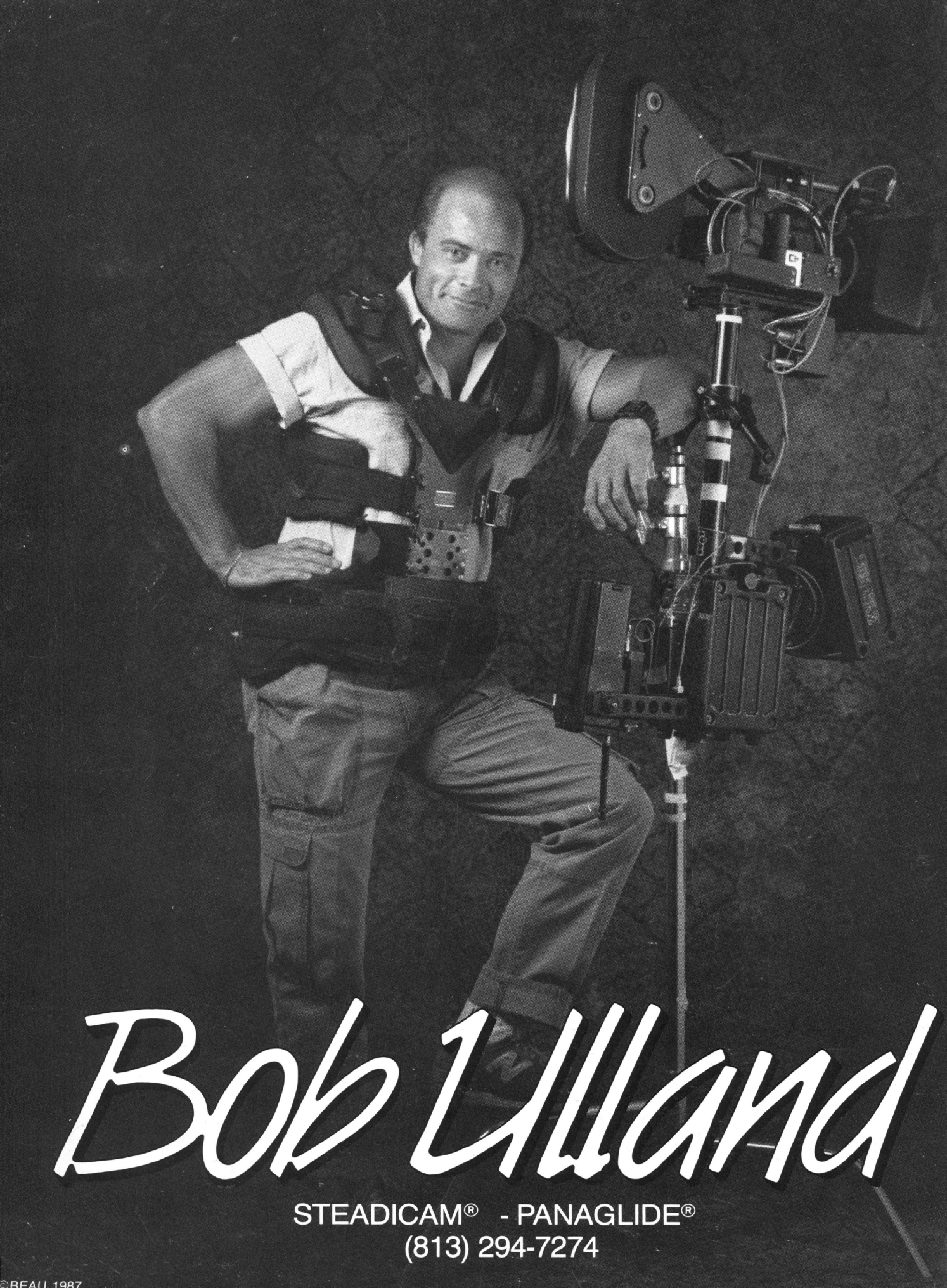
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